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GUARDIAN

JUNE 18- 24, 2008 THE SAN FRANCISCO BAY GUARDIAN

SFBG.COM VOL. 42, NO. 38 • FREE

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

Ask any elected Democrat in San Francisco about the governor's budget, and you'll get an instant answer: it's awful. It's brutal. It sucks. Education, housing, the environment ... everything we care about is being gutted because the governor and the Republicans in Sacramento won't raise taxes.

Which is absolutely correct.

Now ask those same Democrats what they think about Mayor Gavin Newsom's budget. In too many cases, the answer's a little slower, and a little softer. Gee, it's too bad that the economy, and Washington and Sacramento and all of these other forces out of our control leave us no choice but to tighten our belts and do things that none of us really wants to do. Gee, Gavin doesn't like cutting either, but he has to balance the books. Gee, it's certainly not the mayor's fault.

Which is absolutely wrong.

The governor of California is not the only chief executive who can look for revenue solutions to a budget shortfall. The mayor of San Francisco can do that too. In fact, Newsom wouldn't have to look far: Supervisor Aaron Peskin has introduced two

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The Western Addition's broken heart

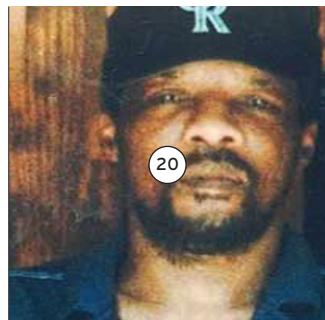
The Ella Hill Hutch Community Center was always a safe haven in a troubled neighborhood. Now the violence has reached inside — and threatened San Francisco's black City Hall. By G.W. Schulz p15

PHOTO OF ELLA HILL HUTCH COURTESY OF THE SAN FRANCISCO HISTORY CENTER; OTHER PHOTOS COURTESY OF SAN FRANCISCO'S 2007 INJUNCTION RECORDS



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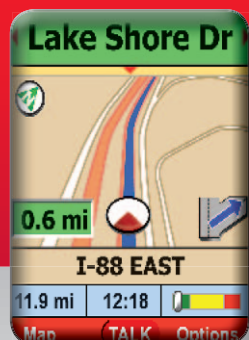
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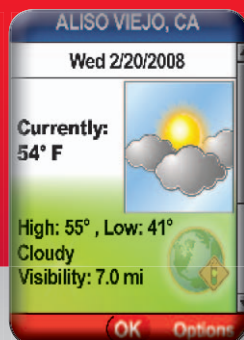


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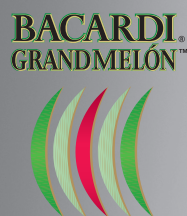
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EVENTS SFBG.com

**YBCA PRESENTS
 MARC BAMUTHI JOSEPH:
 THE BREAK/S:
 A MIXTAPE FOR STAGE**

YBCA has long been committed to supporting the work of electrifying storyteller Marc Bamuthi Joseph. For our season finale, we're proud to present the break/s, Joseph's multimedia journey through verse, contemporary dance and video that interweaves his personal story with the history of hip-hop. With a spoken word virtuoso, live music by DJ Excess and Tommy Shepherd aka Soulati, and choreography by Stacy Printz, the break/s is one gigantic live mix. Post-show discussion with Marc Bamuthi Joseph on Fri, Jun 20. June 19-21 @ Yerba Buena Center for the Arts, Third St btw Mission/Howard <http://www.ybca.org>

FRAMELINE32
 The San Francisco International LGBT Film Festival will feature more than 250 feature and short films—from narratives and documentaries to experimental and animated—representing the most artistically-innovative, thematically-rich and socially-relevant LGBT images and ideas from more than two-dozen countries. Frameline32 will also mark the return of Frameline's much-beloved Festival Pavilion, which provides entertainment, education and event space for festival moviegoers. June 19-29 @ various Bay Area film venues <http://www.frameline.org>

**GUARDIAN PRESENTS:
 UNBRIDLED MOSAIC: A
 CELEBRATION OF CHIHULY
 AT THE DE YOUNG**

An eclectic lineup of artists, musicians and performers will come together on one special evening to honor, evoke, and celebrate the truly unique work of famed glass artist, Dale Chihuly! Live performances by The Minks (the all-female Kinks cover band) and The Cheese Puffs (the world's first burlesque troupe inspired by Richard Cheese.) Costumes by Stormy Leather, (the infamous local couturier outfits the Cheese Puffs' performance.) Free gallery show featuring local artists Kris D, Keith Gaspari, and Jason Mecier. Music by DJ Alabaster (spinning a heady mix of sassy, brassy, funktastic beats.) Please note: this is an all-ages FREE event with surcharge for special gallery admission. 5PM - 8:45PM. June 20 @ The de Young Museum, 50 Hagiwara Tea Garden Drive in Golden Gate Park <http://www.sfbg.com/deyoung>

**SIERRA NEVADA WORLD
 MUSIC FESTIVAL 2008**

The Sierra Nevada World Music Festival promotes "conscious" music. Conscious music is music with a message of peace, unity and brotherhood, which transcends the divisions of race and culture. Children 12 and under are free when accompanied by a paid adult. The Sierra Nevada World Music Festival offers a Family Camp area and an extensive program of children's activities throughout the week-end - including dance and music workshops, songfests, storytelling, arts and crafts, sports and other entertainment. June 20-22 @ Mendocino County Fairgrounds, Booneville <http://www.snwmf.com>

GUARDIAN

6.18.08

Avoiding a Lennar meltdown

EDITORIAL Millions of dollars in campaign money kept Lennar Corp.'s plans for southeast San Francisco alive. But the financial news isn't looking good for the giant homebuilder — and the San Francisco supervisors ought to be worried.

Last week, Sup. Chris Daly released a document he obtained from the Redevelopment Agency showing that the city had quietly sought a \$25 million grant from the state Department of Housing and Community Development to cover a projected loss in Lennar's Hunters Point Shipyard project.

The problem: increased construction costs, trouble in the financial markets, and unforeseen environmental issues have eaten up all the money that Lennar and the city had made available for infrastructure improvements on the site. That means the roads, water and sewer pipes, and other basic stuff that project will need to go forward are no longer adequately funded. Without an influx of state money, the city argued, the whole shipyard project would either be "drastically reduced in scope" or put on hold for another two or three years.

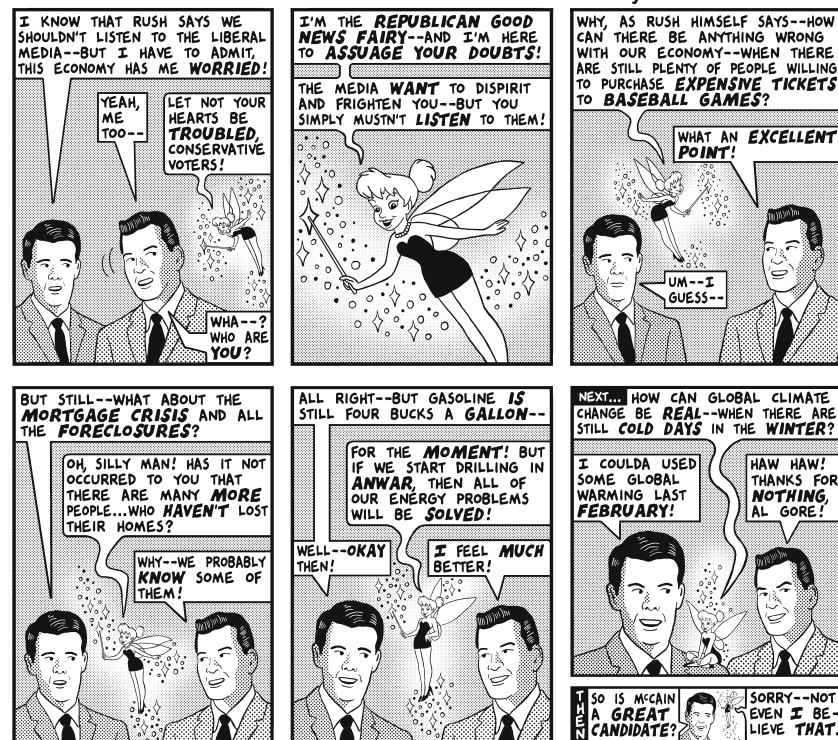
"Without the requested \$25,021,079 Infill grant allocation, our infrastructure project faces a serious risk of being mothballed," city officials wrote. As Sarah Phelan reported at sfbg.com, the state rejected the application last week.

The shipyard project is the first piece of Lennar's grand-scale Bayview Hunters Point redevelopment — and it's already in serious financial trouble. The same issues that are causing problems at the shipyard will be in play when Lennar starts work on the 10,000 new housing units now approved for the Bayview-Hunters Point redevelopment area. Construction costs will be even higher in a year or two. The end of the mortgage crisis is not yet in sight. As Daly told us, the shortfall in the first part of the

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



To surcharge, without love

OPINION With the first linen pants of 2008, this city commenced collecting employer contributions to the Healthy San Francisco universal health care program. Employers that don't provide insurance now must pay the city for the public health care their employees use anyway. A number of restaurants have added "Healthy San Francisco" surcharges of 2 to 4 percent to diners' tabs. These surcharges are at best sour grapes and at worst a diabolical plan to thwart democracy.

Present spite notwithstanding, I spend all my discretionary income on dining. My economic stimulus check stimulated some duck confit and tarte tatin. I'd trade a kidney for dinner at Coi. My disaster preparedness kit includes a *Zagat Guide*. The stokers of my culinary flame deserve to be treated well. Our restaurant scene should attract the best, the brightest, the most ingeniously-tattooed epicureans. The people of San Francisco deigned to achieve this noble goal by providing a higher minimum wage, paid sick leave, and now universal health care. Oh, the decadence! We're drifting dangerously close to becoming a civilized society, which could get us invaded. Don't be surprised when Blackwater goes hunting for Tom Ammiano in a spider-hole.

Some disgruntled restaurants

have decided to assess a surcharge rather than raise prices. But all prices fluctuate. When the cost of electricity or halibut goes up, menu prices rise. Regulation affects cost. We knew that when we passed the laws. A surcharge instead of a menu price increase is restaurant owners' way of saying that workers are less valuable than halibut.

Let them have health care. I enjoy clogging my own arteries so much more when the people feeding me get their cholesterol checked.

Owners claim their profit margin can't absorb higher labor costs, hence the price hike. Restaurants have high failure rates and run a tight margin.

But raising prices wouldn't be Armageddon for fine dining in Baghdad by the Bay. Heck, it's not even Shock and Awe. Maybe I'd notice if Bar Tartine raised prices by 4 percent. Maybe I'd be annoyed. But if my \$60 meal became \$62, I wouldn't head to a taqueria. The amount surchargers would have to jack prices before surchargees stay home is quite high. Most of us eating at Bar Tartine can suck it up like so many amuses bouches.

Chronicle critic Michael Bauer is wont to blame every restaurant closure on our labor largesse. But restaurants fail for any number of reasons. Could be labor costs, or it could be

that Bauer panned them, or that their concept, food, and location were bad, or that the manager was on coke.

Some restaurateurs can't abide the people of San Francisco regulating them. But that's life in a democracy. The same people excusing the surcharge as mere kindly consciousness-raising are currently appealing the Healthy San Francisco law. In fact, the Golden Gate Restaurant Association opposes any improvement in labor standards. The folks there hope that diners, our fury stoked by surcharges, will finally rebel against our labor-loving local legislators, stop imposing our so-called values on restaurants, and demand to be served by disease-ridden, malnourished indigent waiters as God and Milton Friedman intended.

Instead of an irascible surcharge, menus could note: "Our food is organic, local, and sustainable. And the cook gets his asthma treated." People who care will be happy, and people who don't will blithely resume checking the NASDAQ on their iPhones.

So quit grouching. Enjoy the short ribs. See your doctor. Everybody wins. **SFBG**

Nato Green

Nato Green is a San Francisco-based comedian who has meddled with the primal forces of nature and must atone.

SEND YOUR LETTERS TO:
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LETTERS

A PROGRESSIVE DCCC CHAIR

I want to thank the *Guardian* for its coverage of the race for chair of the Democratic County Central Committee (DCCC). By covering this election, the *Guardian* helped energize Democrats and get more people involved in the Democratic Party. This is a good thing.

Unfortunately, in commenting on my tenure as DCCC chair, the *Guardian* inaccurately implied that my politics are somehow not progressive. This mischaracterization ignores the significant progressive positions I've taken during my time in politics, including, for example, my support for public power, rent control (including very public advocacy against Prop. 98), Healthy Saturdays, Tom Ammiano's universal health care measure, marriage equality, medical cannabis, the affordable-housing bond a few years ago, preservation of nightlife and outdoor entertainment, the minimum wage, and paid sick days. While I have not taken the same position as the *Guardian* on every issue, implying that my politics are somehow conservative is wildly inaccurate.

Under my leadership in the past two years, the San Francisco Democratic Party has been a highly effective organization. We have registered 15,000 voters, have been financially strong, and have done the unglamorous but critical work of building the Democratic Party in San Francisco. When I was elected chair two years ago, I had strong progressive support, and I continue to have progressive support in my effort to be reelected. Indeed, the *Guardian* endorsed my candidacy for DCCC in 2006.

I ask that the *Guardian*, in covering this race and assessing my candidacy, take into account my entire record as Democratic Party chair and as a community leader.

Scott Wiener
San Francisco

FAIR TO MARK LENO

I strongly disagree with Tim
CONTINUES ON PAGE 6 »

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LENNAR

CONT>>

project “casts a very large shadow on the mixed-use development envisioned under the conceptual framework on Proposition G.”

Then on June 8, a Lennar subsidiary that’s working on redeveloping the Mare Island Naval Shipyard property filed for Chapter 11 bankruptcy. That project is now in limbo as the development consortium — facing economic pressure and unable to get the necessary financing — seeks protection from creditors. Combined with the fact that Lennar’s bond ratings continue to tumble (Lennar debt was downgraded again June 10), San Francisco officials ought to be asking the obvious question: can this Miami-based developer actually pull off this project? Or is it possible that after all of the political debate over the Lennar plan, the lack of adequate affordable housing, the future of the 49ers, the toxic contamination of the site, and everything else, the entire massive project could collapse because Lennar doesn’t have the financial ability to finish it?

This, of course, is one of the inherent problems with the traditional redevelopment model. The city essentially will be giving a huge piece of public land to a single private company that will then be responsible for building an entire new neighborhood with homes, offices, stores, and parks. In theory the developer will make enough money to stay afloat until construction is finished — and the property taxes in the area will increase enough to fund necessary infrastructure (schools, roads, bus lines, water and sewer service, and other public amenities). But if the developer goes broke, the city is left hanging.

That’s what’s happening in Vallejo, where a city that already has serious financial problems is facing the possibility that environmental cleanup at Mare Island will grind to a halt, and that a \$6 million municipal service fund — paid for in part by Lennar — could suffer.

The prospects for San Francisco could be far worse. Suppose the city goes ahead and transfers public land to Lennar — which then goes into bankruptcy. Would that city land be treated as a private asset and given over to whatever creditor or vulture fund picks up Lennar’s ghost?

Fred Blackwell, the director of the Redevelopment Agency, won’t return our phone calls, but the

supervisors need to hold a hearing on this and force him and Lennar to provide some answers. The board needs an independent audit of Lennar’s finances, either by Budget Analyst Harvey Rose or an outside consultant. And until the city knows for sure that the developer can actually handle this project, the entire redevelopment process for Bayview–Hunters Point needs to be put on hold. **SFBG**

EDITOR’S NOTES

CONT>>

measures that together could bring in a minimum of \$30 million per year and, in good years, \$80 million or more. That’s about a quarter of the budget deficit, enough to save a whole lot of city services, city jobs, and city resources for the needy.

Both tax measures are aimed at the wealthier end of the spectrum. One would raise the transfer tax on real estate sales of more than \$2 million. Few first-time homebuyers would see any impact at all, and the ones who do ... well, if you can afford a \$2 million house, you can pay a reasonable transfer tax. The biggest revenue would come from major downtown commercial property sales: when the Bank of America Building is sold for \$1 billion, none of the investors are paupers and the corporations, real estate investment trusts, and financiers involved have all done quite well under the George W. Bush administration’s tax cuts. This is, for the most part, a tax on the rich.

The second measure would eliminate a loophole in the business tax law that allows some partnerships, like law firms, to avoid payroll taxes. See, if you’re a partner in a firm and you earn “profits” in the form of a partnership payout as opposed to a “salary,” then the money you make doesn’t get taxed by the city. Most of these outfits are big firms that can afford to pay the city’s business tax. It’s only fair: companies that don’t operate on the partnership model have to pay taxes, and so should everyone else.

The two measures need a vote of the people, and passing any tax is hard. It would help immensely if the mayor endorsed these progressive taxes — and I guarantee that if a Democratic legislator in Sacramento introduced a statewide tax bill hitting the exact same group of people for the exact same amount of money, Newsom and all his Democratic allies would support it (and if the governor vetoed the bill, those same Democrats would denounce him).

The measures would take effect in the middle of the next budget year, and the income could make Newsom’s river of red ink a good bit smaller. He could, in theory, endorse

the measures, work for them, and include the revenue in his proposed budget. But so far Peskin hasn’t heard a word from Newsom’s office on this. Neither have I.

Gavin? Hello? **SFBG**

LETTERS

CONT>>

Redmond [Editor’s Notes, 6/11/06] that it wouldn’t have been “fair” if Mark Leno had been blamed for causing Joe Nation to win the election. Not only would it have been fair, it would have been totally correct.

The *only* reason Mark Leno ran against Carole Migden was because he was term-limited out of office in the Assembly. (His behavior here is a perfect example of why term limits should either be strengthened to eliminate this type of behavior, which they were meant to do, or completely eliminated. But that’s another issue.) His election not only fails to add anything to the Senate over what Carole Migden offered, but greatly detracts from the progressive agenda in San Francisco due to his advocacy for the interests of downtown big businesses and business in general. Leno’s candidacy was a result of a purely personal, selfish desire to remain in office and should have been condemned, not supported. There’s no excuse for one progressive running for the seat of another, unless the challenger identifies a serious and major issue on which the incumbent has failed to advocate for progressive values.

Unlike the *Guardian*, I supported and voted for the reelection of Senator Migden. I’m strongly opposed to playing lesser-of-evil politics, as doing so just continues the status quo, a fact that many have obviously not yet gotten. But that issue aside, there’s no excuse for Leno challenging and removing a good progressive senator from Sacramento, regardless of the fact that he’ll be virtually identical on statewide issues.

Jeff Hoffman

San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We’d prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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CONCERT UPDATE

FEATURED SHOW



THE DODOS
THE OH SEES

6/19 INDEPENDENT

THIS WEEK

THE FRATELLIS
6/18 Fillmore

THE DODOS
THE OH SEES
6/19 Independent

PATO BANTON
6/19 DNA Lounge

WHOLPHIN 6
SCREENING
6/19 Mezzanine

THE NEW BLOODS
SONGS FOR MOMS
LITTLE TEETH
HORNET LEG
6/19 Knockout

THIEVERY
CORPORATION
SEU GEORGE
BEBEL GILBERTO
6/20 Greek Theatre

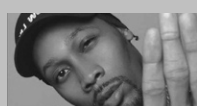
LOQUAT
7/20 Cafe du Nord



SHE WANTS REVENGE
BE YOUR OWN PET
6/20 Fillmore

PANDA
MALDROID
6/20 Bottom of the Hill

HAYDEN
6/21 Cafe du Nord



THE RZA
6/21 1015 Folsom

DEATH CAB FOR CUTIE
ROGUE WAVE
6/21 Greek Theatre

PEOPLE UNDER THE
STAIRS
RICHIE CUNNING
6/26 Independent

DILATED PEOPLES
THE ALCHEMIST
6/26 Mezzanine

BILLY IDOL
6/26 Fillmore

GREG BROWN
6/27 Great American
Music Hall

ROBERT PLANT &
ALISON KRAUSS
6/27 Greek Theatre

BIG SANDY & HIS
FLY-RITE BOYS
6/27 The Uptown

CAMPER VAN
BEETHOVEN
6/28 Fillmore

SCISSORS FOR LEFTY
6/28 The Uptown

MIGHTY UNDERDOGS
7/1 DNA Lounge

STILL FLYIN'
7/3 Cafe du Nord

STEVIE WONDER
7/5 Shoreline
Amphitheatre
7/8 Sleep Train Pavilion

WE ARE SCIENTISTS
7/6 Independent

RATATAT
7/10 Slim's

KING KHAN & THE
SHRINES
7/11 Great American
Music Hall

20 MINUTE LOOP
7/11 Bottom of the Hill

TRIPLE COBRA
7/12 Bottom of the Hill



RYKARDA PARASOL &
THE TOWER
7/12 The Uptown

THE LAMPS
HAUNTED GEORGE
7/12 Hemlock Tavern

SARA BAREILLES
7/12 Fillmore

LYFE JENNINGS
7/14 Fillmore

THE POLICE
ELVIS COSTELLO
7/14 Shoreline
Amphitheatre
7/16 Sleep Train Pavilion

MASTER/SLAVE
CAVES
7/16 Rickshaw Stop



WOLF PARADE
7/17 Fillmore

THE LONG WINTERS
7/17 Independent

HARRY AND THE
POTTERS
7/18-19 Bottom of the Hill

BOY GEORGE
7/18 Grand Ballroom

MELVINS
BIG BUSINESS
7/18 Slim's

THE GROUCH
BAYLIENS
7/19 Slim's

FEIST
7/19 Greek Theatre

MARTIN LUTHER
7/20 DNA Lounge

JEFFERSON STARSHIP
THE ZOMBIES
7/20 Grand Ballroom

YARDBIRDS
7/20 Red Devil Lounge

MAGIC BULLETS
7/23 Rickshaw Stop

EMMYLOU HARRIS
7/26 Nob Hill Masonic
Center

PERSEPHONE'S BEES
7/26 The Uptown

JAMES TAYLOR
7/27 Greek Theatre

EL GUINCHO
TUSSE
7/28 Independent

THE HOLD STEADY
7/29 Mezzanine



JAY REATARD
7/29 Independent

BLOCK PARTY
DOES IT OFFEND YOU,
YEAH?
7/30 Fillmore

EL VEZ
7/30 Slim's


THAO WITH THE GET
DOWN STAY DOWN
7/31 Independent

MINIPOP
8/1 Independent

FILM SCHOOL
8/3 Cafe du Nord

DOLLY PARTON
8/5 Greek Theatre

THE FAINT
8/5 Grand Ballroom



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THIS WEEK AT SFBG.COM

It's same-sex marriage mania! Visit our Politics and *Guardian's* SF blogs for complete coverage, pics, updates, and reactions from City Hall as same-sex marriage becomes legal in California. Plus: Our daily Hotlist, restaurant reviews galore, and video picks.

IN THE BLOGS

Noise The new Warfield, Manimal Fest, Marcus Shelby, Hayes Carll, and seven inches of Jay Reatard
Pixel Vision Wrestling with Nike, Favianna Rodriguez, and Exotic Erotic straps down Treasure Island

Another shelter down

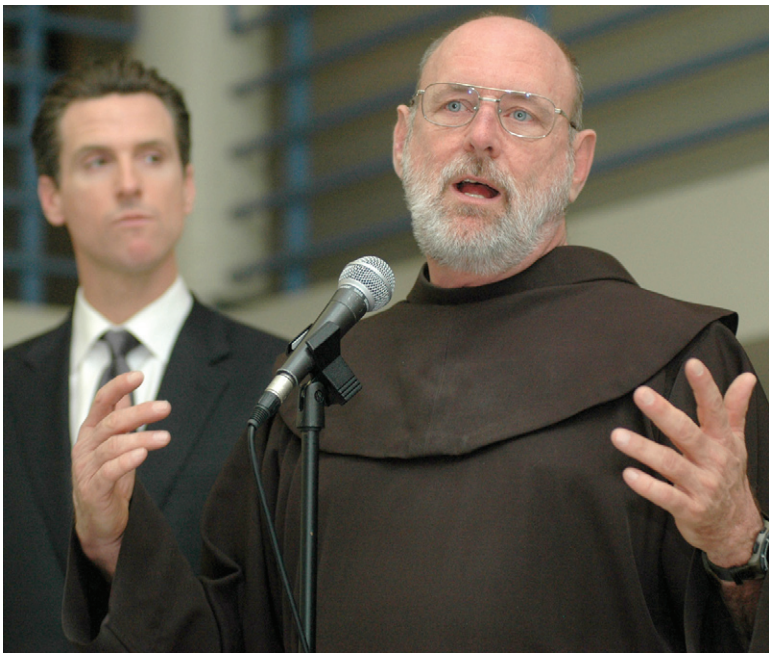
Women are casualties as St. Anthony shuts Marian Residence

By Amanda Witherell
> amanda@sfbg.com

Inside the front door of the Marian Residence for Women, a small handmade sign by a former resident advises newcomers, "Don't compare this place to any others."

But I've stayed in the city-funded homeless shelters, and after a night at Marian, it's hard not to rave about the differences. I'm given an actual bed to sleep on, with freshly laundered sheets, blankets, and a pillow. The bathrooms and showers are clean, and I'm offered every toiletry I could possibly need — as well as pajamas. Dinner is a wholesome meal of turkey, potatoes, and steamed greens — not the mystery meat on Wonder bread I received at the city's MSC South shelter.

And unlike the tension I've witnessed at other shelters, the atmosphere inside Marian is close to pacific. After dinner, the 29 other women shower, read, rest on their beds, work on their laptops, or talk quietly while sitting at small tables in the common area. After my mandatory shower, I sit with an employee who explains the rules — be respectful of others, no drinking or drugs, and don't forget to do my chore, which is assisting with dinner service. As long as I'm home by 7 p.m., I can have my bed



Father John Hardin: "We're not in a financial crisis."

GUARDIAN PHOTO BY CHARLES RUSSO

as long as I need it.

That is, she clarifies, until the end of August — when they're closing the shelter. For good.

Marian is a casualty of a plan by St. Anthony Foundation to cut \$3 million from the foundation's operating budget. In addition to closing the \$1.2 million Marian facility, which houses 30 women in the emergency shelter and 27 in a transitional program, St. Anthony also will shutter its 315-acre organic dairy farm in Petaluma, currently

used as a rehabilitation program for homeless addicts. Its Senior Outreach and Social Services [SOSS] is also losing staff and office space as it consolidates with the Social Work Center.

Five of the foundation's 11 programs face cuts, the result of a two-year sustainability study that St. Anthony's executive director, Father John Hardin, said will keep the charity out of a fiscal tailspin.

"We're not in a financial crisis,"

CONTINUES ON PAGE 12 »

ALERTS

By Janna Brancolini
and Deborah Giattina
> alerts@sfbg.com

THURSDAY, JUNE 19

Health plans

While at Harvard Medical School in the 1970s, former US Sen. Bill Frist unethically experimented on shelter cats, which often resulted in their deaths. Today he meets with other health policy shapers at the national convention of America's Health Insurance Plans to discuss how to maintain insurance company status quo. Is this the kind of guy you want advocating for your health? Join a protest outside supporting SB 840, California's single-payer bill, and the end of health insurance companies. Noon, free Moscone Center West Howard and Fourth Sts., SF www.singlepayernow.net

FRIDAY, JUNE 20

Torture trafficking

San Jose's Jeppesen Dataplan, a subsidiary of Boeing whose tagline is "Making Every Mission Possible," has been accused of assisting the CIA in trafficking prisoners. Protest torture trafficking at Jeppesen's headquarters. Noon (11:30 a.m., meet at San Jose Caltrain Station) Jeppesen headquarters 225 W. Santa Clara, San Jose www.peaceandjustice.org

Concert for Palestinian youth

Three politically-minded bands play a benefit concert for "Needle in the Groove," a West Bank music camp for girls. The Brass Liberation Orchestra, Rebecca Riots, and Blue Rabbit rock out after a screening of rare video footage about the impact of the barrier wall on a Palestinian family. 8 p.m., \$7-\$50 Balazo Gallery 2183 Mission, SF (415) 255-7227, balazogallery.com

Cosmetic makeover

Lead in lipstick and tar in shampoo? These are just two things that have slipped into mainstream cosmetics, many of which are unregulated by the FDA, says journalist Stacy Malkin, author of *Not Just a Pretty Face: The Ugly Side of the Beauty Industry* (New Society Publishers, 2007) and cofounder of the Campaign for Safe Cosmetics. Malkin gives a presentation on how to avoid these harmful chemicals. 7 p.m., free Red Hill Books 401 Cortland, SF (415) 648-5331 **SFBG**

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Shelters CONT.

he told the *Guardian*. "The reason we're doing this is so we won't be in a financial crisis."

He said the closures reflect the organization's desire to get back to basics.

But, as one of the 40 soon-to-be-laid-off employees said, "They've said they want to refocus on basic services, but I see shelter as a basic service."

St. Anthony receives no city money for the work it does, but the closures are occurring in what's already a war zone of budget cuts for social services in San Francisco. The loss of any of St. Anthony's programs affects the city as a whole.

"Are we concerned? Yes," said Dave Knego of Curry Senior Services, which frequently refers seniors the group can't help to St. Anthony's SOSS program. "Unfortunately, we already have a waiting list, and the city's cutting our funding back by 10 percent."

The closure of Marian is yet another sign of the slow erosion of shelter space in San Francisco. Since July 2004, 364 shelter spots have disappeared. By the end of August, Marian's 57 beds and Ella Hill Hutch's 100 mats will be gone as well. "You can't afford to lose 57 beds,

"It's the government's responsibility to provide the safety net. We're the hands beneath the safety net."

Father John Hardin, executive director, St. Anthony Foundation

especially in a place where women are being treated like human beings," said Western Regional Advocacy Project's

Paul Boden, who's worked with homeless services in the city since the 1980s. "What I thought was really ironic was there wasn't any attempt to build a community effort to discuss how to save this facility. These beds are an incredibly important community resource."

Some of the women who live in the transitional program at Marian wanted to rally and save the shelter. "First and foremost was to try to save Marian Residence for Women," said Leticia Hernandez, a two-year resident of the transitional program who still hasn't lined up a place to go when the shelter closes. "Even if we couldn't save it, we thought it was still worth a try because any money that would come would go back to them." The women drafted a letter asking for help, which they'd hoped management would distribute to the press and public.

The foundation, Hernandez said, had a

CONTINUES ON PAGE 14 »

TROUBLETOWN

BY LLOYD DANGLE

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— from "Sausage and the City" by Justin Juul, posted in the *Guardian's* SF blog

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“thanks, but no thanks” response.

Hardin told us that St. Anthony's wasn't facing a financial crisis, so “we're not going to get up and cry wolf. We want to go back to some of the basics. We're turning people away from the clinic,” he pointed out.

He agreed that shelter was a basic service, but said, “We can't do it all.”

The foundation wouldn't detail its intentions for the building once it's vacated Aug. 31, beyond affirming that it would be rented. “That's going to be an income generator,” said foundation spokesperson Francis Aviani. “We are hoping to get a social service agency to use the space in the way it's designed for, helping folks.”

Multiple St. Anthony employees said they were told the facility would be used for medical respite — beds set aside for people who aren't in critical condition, but are too ill or fragile to mingle with the general population and have nowhere else to go — and a St. Anthony board member confirmed that was the only plan presented to the board.

Marc Trotz, director of the San Francisco Department of Public Health's Housing and Urban Health division, which oversees its \$2.5 million, 60-bed medical respite program currently housed in two facilities, told us the city is looking for a new respite site. He confirmed that the Marian building is a facility the agency has seriously considered. “We're not looking to push one program out in favor of another or anything like that.” But, he said, “It's a potential site that would work well.”

While St. Anthony is cutting \$3 million in programs, foundation staffers have been working for several years on a \$22 million capital campaign for a new administrative building at 150 Golden Gate Ave. The building will replace a facility at 121 Golden Gate, where offices, the clinic, an employment center, and a dining room are currently housed. The popular dining room — which serves 2,600 meals a day — will ultimately move back to 121 Golden Gate after the building is razed and rebuilt to meet modern earthquake safety standards. The project is part of another \$20 million campaign that includes a partnership with Mercy Housing to build affordable rentals on the

upper floors.

St. Anthony staffers say the types of donors who will contribute to a new building are very different from those who will fund ongoing programs.

Meanwhile, food costs in the dining room have increased 18 percent in the last three months, and St. Anthony staffers expect another 25 percent increase during the coming quarter. At the same time, other free food programs in the city have closed, which means St. Anthony is seeing new faces in the dining room.

Aviani confirmed that donations have increased 8 percent to 10 percent, but the group receives very few “unrestricted” funds. Most of the money is earmarked for the dining room. In a way, she said, “that's the community deciding what they want.”

“They've said they want to refocus on basic services, but I see shelter as a basic service.”

Father John Hardin,
executive director,
St. Anthony Foundation

A third of the organization's \$19.7 million budget comes from bequests — a form of donation that has waxed and waned in recent years. According to Aviani, the foundation has yet to receive a single bequest this year.

The group has increased grants and deployed new fundraising methods, but she said that “The amount of grants out there for shelters and women's programs are few and far between.” She acknowledged that shelters are needed, and said St. Anthony has been “pretty outspoken about that.”

The foundation has kept a tight lid on talk about the closures. None of the employees contacted by the *Guardian* would speak on the record — for fear, they said, of losing their severance packages.

Aviani said severance packages — which include pay and personal job coaching — are not on the

line. “We asked them not to create a gossip chain, to stay focused on their work, and when people have questions, direct them to me. We didn't say they couldn't talk to anyone at all. That wasn't the message at all.”

Whether or not the gag order was intentional, it has had an effect and created suspicion about the foundation's true intentions.

Even the city deferred to the organization when questioned about the potential plan to rent the Marian building and use it as a medical respite facility. “We're not going to talk about that,” said DPH spokesperson Eileen Shields. “We're going to let St. Anthony talk about that at this point because it's St. Anthony's call.”

On Feb. 14, Newsom — who has said shelters don't solve homelessness — announced he would like to redesign the city's shelters and called on the community to come up with suggestions. One of his specific suggestions was to create more medical respite centers.

In May, the Local Homeless Coordinating Board, which is chaired by Hardin, released a report outlining a number of detailed suggestions for improving city-funded shelters and services. It specifically stated that shelter beds shouldn't be sacrificed to make room for respite.

The Mayor's Office has yet to formally respond to the report, but at the June 2 LHCB meeting, Kayhan said there were a few things he felt confident the mayor would endorse.

“We heard loud and clear: more senior beds,” Kayhan said. “And I'll add to that women's beds.” He said that respite care would be “moving and co-locating with another location. We think that could free up space at one of the shelters.” And, he added, that space could be allocated to women or seniors.

Which makes it sound like more beds for women and seniors are in the works — but considering the elimination of Marian and a shelter at Ella Hill Hutch Community Center, the city is still looking at a net loss of places for the homeless to sleep at night.

Board member Laura Guzman, who runs the Mission Neighborhood Resource Center, said she heard Hardin announce the Marian closure at a May 5 meeting. “He said it was a very difficult decision. I believe he said we're going to try to open some medical respite beds,” Guzman said. “All along we've said we don't want to replace shelter with medi-

cal respite beds, but that's exactly what's happening.”

Shuttering Marian is just one more loss in an environment of dwindling resources for women. Buster's Place, the only 24-hour drop-in center for men and women, closed in March, and was replaced by a smaller facility that only allows men.

Five of the city's other shelters have sections for women, but one of them is slated to close as well and none can offer a women-only safe space like Marian. A Woman's Place is the only other all-female facility, and its 15 mats on the floor are always full. “With Marian closing, there's going to be more of a demand on the total system,” said Janet Goy, executive director of Community Awareness and Training Services, which runs A Woman's Place. “It's a loss, no question.”

Emily Murase of the Commission on the Status of Women said it's difficult to accurately count homeless women because women tend to take more measures than men to stay off the streets, though they may not necessarily be safely housed. Women are more prone to couch-surf, stay in abusive relationships, or settle for some other kind of compromised situation.

Murase's group now funds a special women-only program at Glide Memorial Church, whose director, Willa Seldon, said, “We're certainly seeing an increase in volume of women in the city to our programs. In October, we were seeing 11 in our support groups. That increased to 18 by March. It could definitely be related to Buster's Place closing.”

Hardin acknowledged the need for women's shelters but said the city ought to take on the burden. “Maybe closing the Marian is a tipping point,” he said. “As I said in front of the Board of Supervisors, it's the government's responsibility to provide the safety net. We're the hands beneath the safety net.”

Sandy Van Dusen has been living in the transitional program for a year and a half since her husband was murdered. She's been told that she is about to get a studio apartment. She's visibly excited about the move, and grateful to the foundation. But, she says, she's still been crying every day since she heard Marian is closing. “They saved my life,” she says, crying a little now. “They're doing what they told me to never do — throw in the towel.” **SFBG**

By G.W. Schulz

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Community court, every second Thursday at 10 a.m. Narcotics Anonymous on Wednesday. Apprenticeships for construction workers, Monday, bright and early.

The ancient letter board just inside the entrance of the Ella Hill Hutch Community Center tells much of the story of this neighborhood institution. Since 1981 it's been a crucial hub for the Western Addition, a mostly level stretch of terrain west of downtown that rivals the Mission District and Bayview-Hunters Point as the source of the most despair from senseless gun violence.

For decades Ella Hill was a safe haven, a place where kids and seniors felt comfortable, where people could learn and teach and talk and work together, a little oasis in the world of urban hurt.

A placard affixed to one wall of the entryway honors Thurgood Marshall, the nation's first African American US Supreme Court justice. In a small office nearby, a tutor assists a young girl with the multiplication table. Elsewhere, a list of rules forbids profanity, play-fighting, and put-downs.

There's also a poster of Ella Hill Hutch, the first black woman elected to San Francisco's Board of Supervisors, where she served from 1978-81.

But in 2006, a man was murdered during daylight hours in the center's gymnasium before dozens of witnesses. That slaying was one of at least five brutal incidents that took place in the shadow of Ella Hill between 2006 and 2007; three more murders occurred within blocks. Many remain open cases today.

And now the center is having serious problems — troubles that reflect those of the city's African American population, which has been plagued by violence and socioeconomic changes that are closing opportunities and forcing long-time residents out the city.

Several census tracts in the neighborhood that at one time contained between 3,000 and 6,000 black residents are down to 1,000 or far less, according to a San Francisco State University study commissioned by the city last year. The report showed that between 1995 and 2000 San Francisco lost more of its black population than 18 other major US cities.

Ironically, the city is now preparing to close the final dark chapter on 50 years of federally subsidized redevelopment in the Western Addition. But the displacement that the bulldozers set off half a century ago continues today, unabated.

That exodus has compounded structural problems at the center just when its remaining clients need it most. The nonprofit late last year underwent an organizational shake up and brief takeover by the Mayor's Office to save it from imminent financial collapse. The center's executive director of two years, George Smith III, was fired with little public explanation last year, and a permanent head was named only recently.

As with many aspects of this troubled community, it was unaddressed violence that fed the fire. Simply subsisting in the heart of a violent neighborhood was strain enough for Ella Hill. But suffering an attack from within seemed too much to bear for an institution some call "San Francisco's Black City Hall."



Ella Hill Hutch (standing) drove herself to exhaustion in 1980 running to represent the Western Addition on the San Francisco Board of Supervisors.

PHOTO COURTESY OF THE SAN FRANCISCO HISTORY CENTER

A heart once nourished

The Ella Hill Hutch Community Center knows anguish in the middle of an urban war zone. But a murder in front of children leaves the safe haven — and the neighborhood — reeling

The 2006 killing took one man's life, but Ella Hill itself — still facing an uncertain financial future — felt the searing rounds too. Now some wonder if the nonprofit can survive the very violence and poverty it was created to help end in a neighborhood that's changing forever.

In Ella Hill's noisy gymnasium at the building's east end, two teams of middle schoolers practice basketball.

"My job is to be in the best position to box him out for a rebound," their coach says as they crowd around the free throw line.

The kids are radiant and attentive now. But from this same basketball court on April 27, 2006, the Western Addition briefly edged ahead of the rest of the city in extreme bloodshed.

Donte White, 22, was working part-time at the center. As he supervised a basketball game, two unidentified males entered Ella Hill. One brandished a firearm and shot White at least eight times in the face, neck, and chest as several kids looked on in utter horror. Among them was White's young daughter.

Police arrested 25-year-old Esau Ferdinand for the attack five months after White's murder. But within two weeks prosecutors decided they

could no longer hold him and declined to press charges when a key witness disappeared on the eve of grand jury proceedings.

Even with other witnesses filling the gym, police gathered few additional leads, an all-too-common story in a neighborhood where residents often prefer to avoid both law enforcement and vengeful criminal suspects.

The center installed cameras and an alarm. A buzzer was placed on the front door. But the new security measures cut against Ella Hill's image as a demilitarized zone, and the center remains shaken by White's murder. Some parents began barring their children from going there.

"Can you imagine something like that, someone coming into a rec center in the middle of the day with a firearm and shooting and killing a guy?" asks Deven Richardson, who resigned from Ella Hill's board in 2007 to focus on his real estate business. "That really set us back big time in terms of morale. It really was a dark moment for the center."

Sup. Ross Mirkarimi, whose district includes Ella Hill, says that after he took office in 2004, he learned that the police weren't stationed at the center during prime hours and had never created a strategy for attaching themselves to the center the way they had at other

safe-haven institutions in the city, like schools. He told us he's had to "really work" to get the nearby Northern Station more integrated into Ella Hill.

"Before the murder of Donte White, there had also been a series of incidences inside Ella Hill Hutch," Mirkarimi said over drinks at a Hayes Valley bar. "Nothing that resulted in anybody getting killed, but certainly enough indicators that really should have been taken more seriously by the mayor."

In June 2006, shortly after White's shooting, the San Francisco Police Commission and the Board of Supervisors held a tense public meeting at the center. Residents, enraged over the wave of violence that summer in the Western Addition, shouted down public officials, including Chief Heather Fong, who was forced to cut short a presentation on the city's crime rate.

That same month, the supervisors put a measure on the ballot to allocate \$30 million over three years for violence-prevention efforts like ex-offender services and witness relocation. But Mayor Gavin Newsom, following a policy of fortifying law enforcement over community-based alternatives, opposed the measure because it excluded the police department. Prop. A, designed to finance groups like Ella Hill with connections to the neighborhood that the police will never have, lost by less than a single percentage point.

Meanwhile, four homicides in the neighborhood that year joined frequent anarchic shootouts in the Western Addition, including many that never made headlines because no one was killed. The fatalities led to promises by City Hall that the area would be saturated with improved security, including additional security cameras that have mostly proved useless in helping the police solve violent crimes.

On June 3, 2006, 19-year-old Antoine Green was standing on McAllister Street near Ella Hill early in the morning when he was shot to death in the head and back. On Aug. 16, 38-year-old Johnny Jackson's chest was filled with bullets as he sat in the front seat of a Honda Passport on Turk Street not far behind Ella Hill. A woman next to him in the car suffered a critical gunshot wound to the head.

Two more killings occurred further east at Larch Way, a popular location for murder in the neighborhood.

Burnett "Booski" Raven, a 32-year-old alleged member of the Eddy Rock street gang, was found bleeding at 618 Larch Way early Oct. 7, his body laying halfway in the street and containing at least 10 gunshot wounds. On July 22, police found 23-year-old John Brown, another purported Eddy Rock member, wedged under a Chevy pickup truck, dead from up to seven gunshots.

Brown had reportedly survived two prior shootings, but the Western Addition's cultural condemnation of "snitching" to police has so infected the neighborhood that he allegedly told police not to bother investigating either of the attacks.

Loïc Wacquant, a sociology professor at the University of California, Berkeley, says neighborhoods like the Western Addition that once contained stable black institutions — schools,

CONTINUES ON PAGE 16 >>

Ella Hill CONT.,

churches, and community centers that glued residents together — have been overwhelmed by the rise of a white-collar, service-based economy, the decline of unions, and the withdrawal of meaningful social safety nets.

Cities have responded to the resulting marginalization with more police officers, more courts, and more prisons. But the failure of those institutions to cure rising violence “serves as the justification for [their] continued expansion,” Wacquant quoted Michel Foucault, the famous late UC Berkeley sociologist, in the academic journal *Thesis Eleven* earlier this year.

The roots of the Western Addition’s tragedy go back to the early post-World War II era. In 1949, Congress enacted laws giving cities extraordinary powers to clear out land defined as “blighted.” In San Francisco, that meant neighborhoods where low income people of color lived.

The Western Addition was devastated. Huge blocks of houses were bulldozed. Clubs, stores, restaurants — the heart of the black neighborhood — were wiped out. Many residents were forced out of the neighborhood and sometimes the city forever; others lost their property and their livelihoods (see “A half-century of lies,” 3/21/2007).

By the 1970s, neighborhood activists were hoping that at the very least the Redevelopment Agency would pay for a recreation facility for kids. But city officials wouldn’t put up the money, recalls the Rev. Arnold Townsend, a longtime political fixture in the city and associate pastor of the Rhema Word Christian Fellowship.

Townsend said activist Mary Rogers — whom he calls “the greatest champion kids ever had in this community” and a famous critic of redevelopment — gave up on City Hall and went to Washington DC, where she sat in at a meeting that happened to include Patricia Harris, Secretary of the Department of Housing and Urban Development under President Jimmy Carter. Rogers, joined by a group of colleagues from San Francisco, bumped into Harris afterward.

“[Harris] shook Mary’s hand like politicians do, and Mary wouldn’t let her hand go until she had a meeting,” Townsend said. “They were having a tug-of-war over her hand.”

Rogers’ determination paid off, and enough political channels opened up that money for the center became available. Then-Mayor Dianne Feinstein cut the ribbon for the \$2.3 million Ella Hill Hutch Community Center four months after the supervisor’s death, complete with outdoor seating for seniors, a gymnasium, tennis courts, and child-care facilities.

A young counselor named Leonard “Lefty” Gordon who worked at the Booker T. Washington Community Service Center, one of the city’s oldest black institutions — it was founded in 1919 on Presidio Avenue, where it remains today — was named executive director of Ella Hill three years later and led the center to wide acclaim for 17 years.

A recreation coordinator at Ella Hill started a reading program for young athletes after discovering that a local high school football

star wasn’t aware he’d been named the city’s player of the year: the teenaged boy couldn’t read the newspaper to find out. Other programs for tutoring and job training targeting young and old residents were likewise started under Gordon.

Many of the people we interviewed recalled the “kitchen cabinet” meetings convened by Lefty Gordon at Ella Hill as among their fondest memories. Everyone from the “gang-bangers to police” attended Gordon’s meetings, Townsend said, and made them a repository of complaints about what was happening in the neighborhood.

Alphonso Pines, a former Ella Hill board member and organizer for the Unite Here! Local 2 union, eagerly showed up at the meetings for months after attending 1995’s Million Man March in Washington.



Police say the Western Addition’s Eddy Rock gang has caused much of the neighborhood’s violent mayhem. | PHOTO COURTESY OF SAN FRANCISCO’S 2007 INJUNCTION RECORDS

“I hate to see brothers die, regardless of whether it’s at Ella Hill,” Pines said of Donte White’s 2006 killing. “But that was personal for me, because that was the place where I had sat on the board for years. That was real shocking.”

Lefty’s son, Greg Gordon, said that his legendary father — who died of a heart attack in May of 2000 — worked so hard for the center that he allowed his own health to deteriorate.

Most beneficiaries of Ella Hill’s social services now live in the southeast section of the 94115 ZIP code, roughly bordered by McAllister and Geary streets to the south and north, and Divisadero and Laguna streets to the west and east.

The majority of Ella Hill’s approximately \$1.4 million annual budget comes from government sources, either through grants or nonprofit contracts.

Newsom, through his community development and housing offices, has given \$860,000 over the past three years to Ella Hill to help job-ready applicants obtain construction work and other general employment in the neighborhood. The center launched its JOBZ program in 2006, targeting formerly incarcerated young adults and others with a “hard-to-employ” status.

Caseworkers must convince some participants to leave gangs, deal with outstanding warrants, pay back child support, expunge criminal records, or eliminate new offenses, all of which can exacerbate a desire to give up. Sometimes the center has to buy people alarm clocks.

“None of these other programs that are being funded in this community want to deal with the kinds of kids or people who come to Ella Hill.... [It] is the last stop for everybody,” said London Breed, head of the African

young man scheduled to graduate from high school in June.”

On May 25, 2007, 19-year-old Jamar Lake was leaving a store on Laguna and Eddy streets, northeast of Ella Hill, when a teen suspect opened fire on him. Paramedics were so worried about security in the neighborhood that they fled before attempting resuscitation, according to a report from the San Francisco Medical Examiner. Lake died at General Hospital that day.

Weeks later, a manic 12-hour long feud erupted between several gunmen on McAllister Street. Seven people were wounded during two daytime shootings that took place in the Friendship Village Apartments, across the street from Ella Hill.

Then in July, a suspect randomly and fatally stabbed 54-year-old Kenneth Taylor in the neck as he sat on a park bench near sundown at Turk and Fillmore streets, within easy view of the SFPD’s Northern Station. Police didn’t respond until Taylor stumbled to the sidewalk and collapsed; a witness had to flag down a patrol car.

Following the Lake shooting, the mayor and police department promised, as they had the year before, that foot patrols would be increased in the 193-unit Plaza East Housing Development and other public housing projects in the Western Addition.

But the city’s most visible response has bypassed Ella Hill — which has some street credibility — altogether. Instead, City Attorney Dennis Herrera went to court to get injunctions against street gangs in June 2007.

Herrera’s initial filing came days after the wild shootout on McAllister Street, but the timing was coincidental. The city attorney also had been preparing injunctions against gangs in the Mission and Bayview-Hunter’s Point for months. For the Western Addition, the city attorney noted a “recent rise in violent crimes perpetrated by the defendants,” and asked that the members of three gangs be banned from associating with one another inside two “safety zones” marked along the contours of their respective territories, a 14-square-block area that straddles Fillmore Street and rests just north of Ella Hill.

“The conditions within the two safety zones have become particularly intolerable in 2007 as the deadly rivalry between the Uptown alliance and defendant Eddy Rock has intensified,” Herrera’s office told the court. “In 2007 alone, this rivalry is the suspected cause of at least three homicides and numerous shootings within the two safety zones.”

Some critics viewed barring people from congregating with one another a civil rights violation. And worse, they feared it would merely shove more African Americans and Latinos out of the Western Addition, which would benefit the city’s wealthiest white residents.

“All of this stuff about gang injunctions is a bunch of malarkey,” said Franco King, archbishop of the Saint John Coltrane African Orthodox Church on Fillmore Street. “You don’t really have gangs here.... [In San Francisco] they’re a big club.”

Herrera nonetheless convinced a Superior Court judge to issue the injunctions after filing 1,200 pages of evidence arguing that the three “clubs,” which include only about 65 people

American Art and Culture Complex on Fulton Street and a Western Addition native. “That’s where people go who have no place else to go, which is why it’s so important.”

Most nonprofits working for the city must regularly report their operational costs or show how program funds are being spent on graduation ceremonies and trips to university campuses. The required forms are mind-numbingly bureaucratic and reveal little about what a place like Ella Hill might face on a practical level each day. But last year, former executive director George Smith betrayed a crack in Ella Hill’s veneer.

“Once again violence has impacted the community with three incidents in close proximity to the complex this month alone,” he wrote to the San Francisco Department of Children, Youth and Their Families, which supports the center with college preparation grants. “One of the victims was a

named by the city, are endless public nuisances and force organizations like Ella Hill to battle with them for the affections of Western Addition youth.

Police admit that the injunctions since last year *have*, in fact, led people to simply leave the neighborhood. Still, they insist the injunctions have reduced trouble in the Western Addition. The Knock Out Posse, for instance, is evaporating, they say.

Paris Moffett, a 30-year-old alleged Eddy Rock leader, told the *Guardian* in a separate story on the gang injunctions last November that he and others were organizing to quell violence in the neighborhood and would do so in defiance of the gang injunctions (see “Defying the injunction,” 11/28/07).

But on the day that story ran, Moffett hampered his new cause when, according to a March 27 federal indictment, police arrested him in Novato for possessing a large quantity of crack and MDMA, as well as a Colt .45 semiautomatic.

After Lefty Gordon died, the center went through a couple of directors in relatively short order. Robert Hector, a second-in-command to Lefty Gordon, helmed the center briefly; he was replaced with George Smith III, who left in 2007.

Meanwhile, problems at Ella Hill grew.

“The seniors just stopped their participation,” Anita Grier, a former Ella Hill board member who first ran for the San Francisco City College Board of Trustees in 1998 at Gordon’s encouragement, told us. “Things were never excellent, but they just got much worse once [Gordon] was no longer director.”

The center, a standalone nonprofit, had long struggled financially in part because it relied so much on contracts and grants from the city rather than pursuing funds from private donors. Mirkarimi says Ella Hill’s structure is unlike any other community center in the city. Many other centers are directly maintained by the San Francisco Recreation and Park Department.

Contract revenue from one Ella Hill program, such as providing emergency shelter to the homeless, was often diverted to keep another on life support or to simply cover the center’s utility bills.

By early 2007, the center faced a financial catastrophe. Donald Frazier joined Ella Hill’s board as president in January 2007 and embarked on a reform effort to turn the center around. He commissioned what came to be a blistering audit that revealed the nonprofit owed over \$200,000 in state and federal payroll taxes. As a result, the center faced \$63,000 more in penalties and accrued interest.

Mirkarimi blames community leaders in this district for refusing to acknowledge a crisis at the center and for not turning to City Hall for help when Ella Hill appeared to be slowly rotting from the inside out.

The mayor’s staff, he adds, wanted to believe Ella Hill was working on its own and should’ve continued to do so because, despite its financial reliance on the city, it was technically an independent nonprofit. In reality, Mirkarimi said, “They were afraid to piss off black people,

is what it comes down to. They were afraid to tell it like it is — that things weren’t working.”

Sending delinquent invoices to the city, failing to institute reasonable accounting standards, and falling far behind on its payroll taxes all threatened the government contracts and grants that kept San Francisco’s Black City Hall afloat. By extension, the audit concluded, that meant Western Addition residents who relied on Ella Hill were “victimized” by the center’s improper use of its limited resources.

Aside from the audit, which Ella Hill instigated itself, there’s no indication in the records of agencies funding the center that any problems were occurring, which implies the city wasn’t paying attention.

“As far as I’m concerned,” Mirkarimi said, “we had a renegade institution, and the only reason it wasn’t renegade in an illegal sense

According to observers at the meeting, Jones told them that if they resisted the plan, funds received by Ella Hill from various city agencies would be jeopardized, as would its low-cost lease of city property.

Two defiant board members viewed the move as a “hostile takeover” of a private nonprofit organization by the mayor and voted against it, but the rest of the board agreed to the restructuring. Mirkarimi says there was simply no alternative.

“Right now it needs to be shrunk to what it can do really well, instead of doing what they had to do in the last five years, an incremental sloppy way of programming,” he said.

The interim board in April named a former Ella Hill employee and Park and Rec administrator, Howard Smith — unrelated to George Smith — to be the center’s new executive direc-

A significant portion of the center’s funding will be threatened over the next year. The redevelopment agency is scheduled to end its 45-year reign in the Western Addition by then, a blessing of sorts since so many people in the neighborhood feel it’s done nothing but upend the lives of black residents. But the end of the agency means that redevelopment funds for Ella Hill’s job placement programs, about \$400,000 annually, will disappear.

In addition, about \$300,000 more a year will dry up since the San Francisco Human Services Agency hasn’t renewed an emergency homeless shelter contract with the center. Mirkarimi believes the mayor, too, will try to stop providing Ella Hill with funding through his community development office next year.

If Newsom does back away, Mirkarimi warns, there will be “a very loud showdown.”

“What I’m worried about is that the Newsom administration is basically cutting and running on this, and I’m not going to allow that to happen, at least not without a fight,” he said.

The alternative is for Rec and Park to take over managing Ella Hill’s facilities with DCYF continuing to fund youth programs there while the Redevelopment Agency commits community benefits dollars from a legacy fund to the center — the least it can do after a half-century of transforming the neighborhood, locals be damned.

An interagency council made up of the center’s primary funders could collectively watchdog its performance, Mirkarimi says. Once Ella Hill’s leaders prove that the center has fully returned to its original mission, it can consider expanding to serve other populations in the neighborhood, or even seek a plan to detach further from the city.

The mayor’s spokesperson, Nathan Ballard, did not respond to an e-mail containing detailed questions, and his aide, Dwayne Jones, did not return several phone calls. But Smith said during a later lunch interview at the Fillmore Café that he agrees with Mirkarimi’s idea.

“There are so many programs out there that say they’re doing something on paper, but they’re really not doing it,” Smith said. “They’re running ghost programs. So what I’ve been saying at Ella Hill since I got there is, ‘We will do exactly what we said we were going to do.’”

In the meantime, Smith is determined to prove that Ella Hill’s history has only just begun. The mural of Lefty Gordon outside the center received a fresh coat of paint recently, and the color pops. The sidewalk is being repaved and new handrails installed. The walls inside are clear of the aging posters and letter board that hung there a few months ago.

Before heading off to his board meeting, Smith teasingly asks an adolescent boy meandering in the center’s entryway for 75 cents. The boy’s always hitting him up for pocket change.

“I don’t got any,” the boy responds.

“You don’t *have* any,” Smith corrects.

Smith suddenly realizes what time it is.

“Hey, why isn’t this guy in school?” he wonders aloud.

At that moment, only the Ella Hill Hutch Community Center was asking the question. **SFBG**



Ella Hill’s legendary former executive director, Leonard “Lefty” Gordon, led the center until succumbing to a heart attack in May 2000. | GUARDIAN PHOTO BY CHARLES RUSSO

was because the lease allowed them to have a parallel governance structure. But it was renegade in the sense that the city neglected to supervise properly.”

In November 2007, just after residents hijacked a chaotic board meeting with an extended public comment period, Frazier told the directors in closed session that the Redevelopment Agency was planning to restrict future funding for the center due to its management problems.

One month later, the mayor dispatched an aide, Dwayne Jones, along with redevelopment agency director Fred Blackwell, to a meeting at Ella Hill with an ultimatum. Jones told the assembled that new interim appointees would be taking over the center’s bank books, recreating its bylaws, and electing a new board and executive director. The old board would essentially be dissolved.

But after all the changes Ella Hill made to fix its leadership problems, there are no assurances the city won’t leave Ella Hill without the money it needs to keep the doors open next year.

It’s noon on a recent Friday and Ella Hill’s new executive director is scrambling to keep things together. An employee wants him to glance at a form. Another man wants to come in and play basketball. Smith has a board meeting minutes from now, but he’s scheduled an interview with the *Guardian* at the same time.

Smith’s a well-built man dressed in a pressed suit, polished shoes, and a sharply-knotted tie. He’d mostly avoided our calls for weeks. Word spread in the neighborhood that the *Guardian* was planning some sort of hit piece on Ella Hill.

But it won’t be a newspaper that capsizes the center.

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Environmental shake up

By Janna Brancolini
> news@sfbg.com

GREEN CITY Nothing mobilizes community action like a natural disaster. When the big one hits San Francisco, everyone from the city's Neighborhood

Emergency Response Teams to informal groups of resourceful and community-minded individuals will fly into action to tend the wounded, free the trapped, feed the hungry, and rebuild the community.

When the situation calls for it, San Franciscans have demonstrated over and over again a remarkable capacity for selfless and almost super-human action, from the earthquakes of 1906 and 1989 to last year's outpouring of support for the cleanup effort after last year's big oil tanker spill in the bay.

So why aren't we bringing that same resolve and community resourcefulness to global problems like climate change, rapid depletion of natural resources, persistent poverty and warfare, declining biological diversity, and the myriad threats to public health? That's the question being posed at a groundbreaking grassroots event this weekend in Golden Gate Park.

The Big ONE Convergence 2008, scheduled June 21 and 22 from 9 a.m. to 7 p.m., is sponsored by The Big ONE movement, which formed in the wake of San Francisco's World Environment Day in 2005. The group was inspired by the idea of "the big one," or a massive earthquake, because the goal of the movement is to affect everyone in much the same way that a natural disaster of that size would.

"We emphasized the tectonic idea because tectonic shifts are big," said Sudeep Rao, an event organizer. "We need to make big changes. It can't just be about light bulbs and shorter showers. We can't think that's all we need to know."

Members of The Big ONE have been meeting on a monthly basis and discussing sustainability ideas since 2006. Their home base is a Web site called www.beautifulcommunities.org that is organized into various "neighborhoods." The groups examine issues such as health, housing, social justice, economic justice, energy, and sustainability.

The Big ONE movement is just one part of Beautiful Communities, and this weekend's convergence includes a massive potluck in between

learning how to do everything from building a solar oven to teaming up with a local organic farmer to deliver fresh food to schools.

Event co-chair Tori Jacobs said there are more than 7,500 nonprofits in the San Francisco Bay Area, 3,800 of which deal with sustainability issues. One goal of the convergence is to bring these groups together so they can collaborate.

"So much work is being duplicated, and our efforts need to be collaborated," she said. "The only way to do that is to get to know each other and to dialogue about how we can help each other."

Jacobs said there will be hundreds of nonprofits at the convergence and the intention is to have them all meet, coordinate, and move forward together. There will be break-out sessions from 5 to 6:30 p.m. both days, allowing the general public to meet and brainstorm ideas about community on Saturday, and giving representatives of the nonprofits a chance to meet with one another on Sunday.

"The one thing [The Big ONE participants] said is, 'Let's make this event the starting point,'" Jacobs said.

To act on the ideas generated at the convergence, the Peaceful World Foundation has agreed to let participants use its headquarters in San Francisco as a weekly meeting place to hold revolving town hall meetings and gatherings. Rao said the event is about bringing like-minded people together.

"We've lost that sense of collective empathy and urgency about what needs to be done," Rao said. "We are inspired, and we want to help others be inspired. We believe in Dr. Martin Luther King's assertion that the tranquilizing drug of gradualism is unacceptable."

Rao said relying on the commercial and governmental systems to solve pressing global problems through science and technology is a leap of faith that the people shouldn't be willing to make.

"They do have a large role solving our problems," Rao said, but without collective and individual efforts to bring about change, leverage skills, and pressure governments, the will to take big steps just won't be there. That requires a convergence like The BIG One.

"Everyone I have spoken with has resonated on that aspect," he said. "They say, 'Yeah, I want to go and meet individuals face-to-face and build that trust.'" **SFBG**

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Three Internet myths that won't die

By Annalee Newitz
> annalee@techsploitation.com

TECHSPLIOTATION Since I started writing this column in 1999, I've seen a thousand Internet businesses rise and die. I've watched the Web go from a medium you access via dial-up to the medium you carry around with you on your mobile. Still, there are three myths about the Internet that refuse to kick the bucket. Let's hope the micro-generation that comes after the Web 2.0 weenies finally puts these misleading ideas to rest.

Myth: The Internet is free.

This is my favorite Internet myth because it has literally never been true. In the very early days of the Net, the only people who went online were university students or military researchers — students got accounts via the price of tuition; the military personnel got them as part of their jobs. Once the Internet was opened to the public, people could only access it by paying fees to their Internet service providers. And let's not even get into the facts that you have to buy a computer or pay for time on one.

I think this myth got started because pundits wanted to compare the price of publishing or mailing something on the Internet to the price of doing so using paper or the United States Postal Service. Putting a Web site on the Net is "free" only if you pretend you don't have to pay your ISP and a Web hosting service to do it. No doubt it is cheaper than printing and distributing a magazine to thousands of people, but it's not free. Same goes for e-mail. Sure it's "free" to send an e-mail, but you're still paying your ISP for Internet access to send that letter.

The poisonous part of this myth is that it sets up the false idea that the Internet removes all barriers to free expression. The Internet removes some barriers, but it erects others. You can get a few free minutes online in your local public library, maybe, and set up a Web site using a free service (if the library's filtering software allows that). But will you be able to catch anyone's attention if you publish under those constraints?

Myth: The Internet knows no boundaries.

Despite the Great Firewall of China, an elaborate system of Internet filters that prevent Chinese

citizens from accessing Web sites not approved by the government, many people still believe the Internet is a glorious international space that can bring the whole world together. When the government of a country like Pakistan can choose to block YouTube — which it has and does — it's impossible to say the Internet has no boundaries.

The Internet does have boundaries, and they are often drawn along national lines. Of course, closed cultures are not the only source of these boundaries. Many people living in African and South American nations have little access to the Internet, mostly due to poverty. As long as we continue to behave as if the Internet is completely international, we forget that putting something online does not make it available to the whole world. And we also forget that communications technology alone cannot undo centuries of mistrust between various regions of the world.

Myth: The Internet is full of danger.

Perhaps because the previous two myths are so powerful, many people have come to believe that the Internet is a dangerous place — sort of like the "bad" part of a city, where you're likely to get mugged or hassled late at night. The so-called dangers of the Internet were highlighted in two recent media frenzies: the MySpace child-predator bust, in which *Wired* reporter Kevin Poulsen discovered that a registered sex offender was actively befriending and trolling MySpace for kids; and the harassment of Web pundit Kathy Sierra by a group of people who posted cruelly Photoshopped pictures of her, called for her death, and posted her home address.

Despite the genuine scariness represented by both these incidents, I would submit they are no less scary than what one could encounter offline in real life. In general, the Internet is a far safer place for kids and vulnerable people than almost anywhere else. As long as you don't hand out your address to strangers, you've got a cushion of anonymity and protection online that you'll never have in the real world. It's no surprise that our myths of the Internet overestimate both its ability to bring the world together and to destroy us individually. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who is biased in favor of facts.

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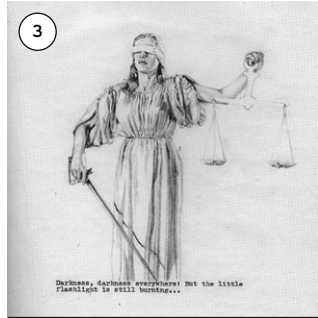
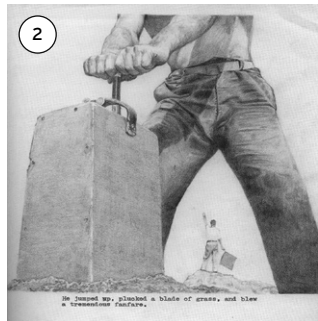
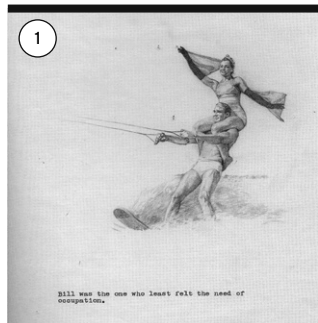
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JUNE 18-24, 2008 FANFARE

By **Johnny Ray Huston**
> johnny@sfbg.com

You could say the spirit of poet Bill Berkson's inventive collaborations with artist Joe Brainard has been revived by the handsome new book *Bill* (Gallery 16 Edition, 50 pages, \$25), which — thanks to a suggestion by and much inspiration from Mac McGinnes — pairs a long-shelved piece of writing by Berkson with recent drawings by Colter Jacobsen. But the inventiveness of *Bill* is distinct from the humor of the Berkson-Brainard marriages of word and image. Its typewritten texts and pencil renderings ricochet off each other, forming a mock manila-folded series of pages and postcard images that span from past to present.

Thurs/19, 6–8 p.m., free
Gallery 16
501 Third St., SF
(415) 626-7495
www.gallery16.com

WEDNESDAY JUNE 18

EVENT

Superstition Obstacle Course

Rationality be damned: most of us fall prey to superstitions every once in a while, especially when the theoretically offending acts are easy to avoid. I mean, how hard is it to walk around a ladder? Is it *really* worth picking up that penny with its tail to the sky? The creators of the Superstition Obstacle Course think so — they want us to risk some bad luck so we can overcome our deeply ingrained illogical fears. So come one, come all — smash a mirror! Step on a crack! Spill some salt! If you're lucky, you might free yourself from the shackles of pseudoscience in the process. **(Laura Mojonnier)**

Through Sept 1
11 a.m.–4 p.m., \$9–\$14
Exploratorium
3601 Lyon, SF
(415) 561-0363
www.exploratorium.edu

EVENT

Salman Rushdie

His current teaching position at Emory University might seem

tame, but Salman Rushdie must welcome it in comparison to serving as an assassination target. The Indian-born author gained unwelcome fame after he penned *The Satanic Verses* (Viking) in 1989. The Iranian spiritual leader Ayatollah Ruhollah Khomeini called for Rushdie's death and forced the writer into hiding. Since then Rushdie has been knighted and has continued his writing career. His latest, *The Enchantress of Florence* (Random House), merges Renaissance Europe with Mughal Empire Asia. **(Kevin Lee)**

8 p.m., \$20
Herbst Theatre
401 Van Ness
(415) 392-4400
www.cityarts.net

THURSDAY JUNE 19

EVENT

Horacio Castellanos Moya

"I am not complete in the mind." This statement is both the beginning and the touchstone of Horacio Castellanos Moya's novel *Senselessness* (New Directions). It reverberates ever-deeper as the book's narrator struggles to edit a church-authorized 1,100-

page report on an army's massacre of indigenous villagers in a country resembling Guatemala. The tortured humor of the first-person storytelling gives voice to a 21st-century conscience. In a few weeks, look to the *Guardian's* Lit section for Ari Messer's interview with translator Katherine Silver. **(Huston)**

7 p.m., free
City Lights Books
261 Columbus, SF
(415) 362-8193
www.citylights.com

FRIDAY JUNE 20

MUSIC

Nylon Summer Music Tour

When planning the lineup for this summer tour, fashion/pop culture rag *Nylon* sure covered all the bases. Modish dance-punk goths who sound a lot like Interpol? (She Wants Revenge, check!) A high school punk band known for their riotous shows and foxy lead singer? (Be Your Own Pet, check!) New York indie rockers recently featured on *Gossip Girl*? (The Virgins, check!) Britpop newcomers hailed by critics for their combination of hooks and

snark? (Switches, check!) Too bad they didn't include some moody singer-songwriter from the *Juno* soundtrack — then the night would really be complete. **(Mojonnier)**

8 p.m., \$25
Fillmore
1805 Geary, SF
(415) 364-6000
www.livenation.com

MUSIC

Keb' Mo' and Taj Mahal

For a style built on the same essential chord progression, the Blues boasts a surprisingly deep and varied repertoire, as if the calypso, Hawaiian, and African sounds that have influenced so many great blues tracks assume stage names — Blues' alter egos, if you will — to fit the form. As for Blues, so for Bluesmen: McKinley Morganfield became Muddy Waters, Ellas McDaniel became the late, great Bo Diddley, and, sharing a stage to prove they've been baptized into the blues, Kevin Moore and Henry Saint Clair Fredericks, better known as Keb' Mo' and Taj Mahal. Taj Mahal, the globe-trotter of the two, alloys an ethnomusicologist's perspective to Keb' Mo's solidly grounded Delta blues fingerpicking for a night of

grit and grief. **(Ian Ferguson)**

8 p.m., \$25–\$75
Nob Hill Masonic Center
1111 California, SF
(866) 920-5299
www.sfjazz.org

VISUAL ART

"An Archive of Feelings"

Grief can lead one to cling to any and all detritus of what was lost, magnifying a photograph, a mixtape, or (let's face it) an e-mail into a glorified monument of what once was. Tammy Rae Carland explores this messy, perverse dynamic in a series of new photographs and videos, naming the exhibition after an Ann Svetkovich book that documents the productive output of queer survivors of sexual trauma. Carland's work is not a response to loss, but rather an archive of objects that serve as painful reminders of the blissful past — things she found in her mother's house after her death, old mixtapes from friends, and photographs — all of which represent material performances of an intangible past. **(Mojonnier)**

Through July 26
Reception 7–10 p.m., free
Silverman Gallery
804 Sutter, SF



(415) 255-9508
www.silverman-gallery.com

MUSIC

Pine Leaf Boys

Much of folk music’s appeal lies in nostalgia for an acoustic life. Traditional and old-time are subgenres of folk. Indeed, when young bluegrassers began to fuse rock and jazz to the sound, the folk community are subgenres of folk. Indeed, when young bluegrassers began to fuse rock and jazz to the sound, the folk community labeled it “newgrass.” This has long been the divide: old versus new, with no patience for the in-between (remember when Dylan went electric?). Tucked away in the backcountry bayous of Louisiana, the Pine Leaf Boys must not have gotten that memo. Speaking French and English — the old language and the new — they play a style to match: traditional cajun-zydeco music infused with the raised-on-rock exuberance of Creole country youth. **(Ferguson)**

8 p.m., \$15
Eagles Hall
2305 Alameda, Alameda
(415) 285-6285
www.louisianasue.com

MUSIC

Outernational Music Festival

As winter falls in the southern hemisphere, the summer sun

heats Berkeley to a Caribbean clime. The ceaseless sunshine of the day before the solstice lifts shimmering mirage waves from the stage to carry the siesta-smooth sounds of nylon-stringed bossa nova and DJ lounge mixes from the speakers. Long the cosmopolitan collaborators, headliners Thievery Corp have produced tracks in languages as varied as English, Romanian, and Hindi. Outernational’s roster leans heavily on the lazy-summer Latin lyrics of Venezuela’s Los Amigos Invisibles, Argentina’s Federico Aubele, and Brazil’s Seu Jorge and Bebel Gilberto. **(Ferguson)**

7 p.m., \$45
Greek Theatre
Gayley Road at Stadium Rim Way, Berk.
(415) 421-TIXS
www.outernationalfestival.com

SATURDAY
JUNE 21

DANCE

Funkanometry SF presents
The Sockhop

Let’s go to the hop. Since Funkanometry SF is hosting *The Sockhop*, be aware the moves on display will stretch way beyond the hip-swiveling and

fancy footwork in any *American Bandstand* bobbysox jubilee or teen exploitation flick’s dance-off. Accompanied by a sock puppet mascot named Moomkie, the group — led by Gina Rosales and Emerson Aquino — is putting on a huge show featuring six medley performances in honor of its six years as a dynamic choreographic and community force. Nine other groups are on the bill, and there’ll be dance classes the following day. **(Huston)**

7 p.m.–2 a.m., \$25–\$30
Regency Center
1290 Sutter, SF
(415) 673-5716
www.funkanometrystf.com/
thesockhop

EVENT

Crushpad Open House

The server says, “Fruit forward, full-bodied, notes of cherry, leather, with a surprisingly short finish.” But you taste vinegar, notes of Nyquil, with a surprisingly long finish, so long you’re still cringing hours after dinner. Take control over your vino with Crushpad — a service that holds

your hand while you make your own brand of wine. It’s a veritable *Choose Your Own Adventure* of vino — you make the 30 or so decisions involved in the wine-making process. Crushpad celebrates its fifth anniversary with an open house, where the public can meet their winemakers. **(Sankur)**

2 p.m., free
Crushpad
2573 Third St., SF
(415) 864-4232 ext. 231
www.crushpadwine.com

SUNDAY
JUNE 22

MUSIC/BENEFIT

“Bluegrass for the Greenbelt”

Like rap to hot asphalt or doom to an ancient forest, the twang and plucky cadence of bluegrass has its own signature landscape — wide breezy fields and hills of gold August grass, hillbilly mountains and violet horizons. No wonder local land conservation hero Greenbelt Alliance is celebrating 50 years with a

fundraising minifest of banjos, fiddles, and mandolins, all outdoors in an Oakland meadow. Headliners Laurie West and the Right Hands sing of seeking the fertile plains of the West, images that might’ve been relegated to country-song mythsos were it not for Greenbelt’s tireless advocacy, ensuring that the nine-county Bay Area region maintains one of the grandest networks of open space among US urban areas. **(Kat Renz)**

With the Wranglers and Hot Buttered Rum
2 p.m., \$40–\$60
Dunsmuir Historic Estate
2960 Peralta Oaks Court, Oakl.
(415) 543-6771
www.greenbelt.org

EVENT

“10th Anniversary Tribute to James Byrd, Jr.: Working Together to Reduce Racism”


It’s been 10 years since the murder of James Byrd, Jr. in Jasper, Texas. That decade includes eight years of good ‘ol boy —

CONTINUES ON PAGE 22 »

Miss Cleo tells me via my three-pound cellphone
it will be a jangly-piercing Lollapalooza.

(1-3) Drawings from *Bill* by Colter Jacobsen (see “Fanfare”); (4) *She Wants Revenge* plays the *Nylon Summer Music Tour* (see Fri/20); (5) Laurie Lewis and the Right Hands play “Bluegrass for the Greenbelt” (see Sun/22); (6) participant in the Exploratorium’s Superstition Obstacle Course (see Wed/18); (7) flyer from *The Sockhop* (see Sat/21); (8) Thievery Corporation plays the Outernational Music Festival (see Fri/20); (9) Taj Mahal Trio (see Fri/20); (10) coffee mug from “An Archive of Feelings” (see Fri/20); (11) flyer from Club 99 (see Mon/23); (12) scene at Crushpad’s Open House (see Sat/21); (13) Horacio Castellanos Moya (see Thurs/19); (14) James Byrd Jr. (see Sun/22); (15) Salman Rushdie (see Wed/18)

SALMAN RUSHDIE PHOTO BY BEOWULF SHEEHAN/PEN AMERICAN CENTER



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Pine Leaf Boys (see Fri/20)



PICKS CONT>>

white supremacist in its warring intent — presidential policy. Since that policy has been enacted by the same man who opposed hate crime legislation in Texas at the time of Byrd’s murder (a hate crime act wasn’t passed until George W. Bush left office as governor), it’s fair to say that the entire United States, and not just the Lone Star State, has a long way to go in combating racism. “The 10th Anniversary Tribute to James Byrd, Jr.” connects Byrd’s legacy to an ongoing oral history project led by Lani Silver. Members of Byrd’s family and former Jasper sheriff Billy Rowles will be at the event, which includes speaker Rhodessa Jones and music by Linda Tillery and the Cultural Heritage Choir. **(Huston)**

2 p.m., \$10–\$35
Herbst Theatre
401 Van Ness, SF
(415) 392-4400
www.cityboxoffice.com

MONDAY JUNE 23

EVENT/MUSIC

Club 99
Heady theories abound on why the 1990s haven’t received the same retro-obsessive nightlife treatment other decades have — history ended when the Berlin Wall fell in 1989; the dawn of the Internet made everything simultaneously available; millennials aren’t as fetishistic of their lost youth totems as the boomers and gen-X and gen-Yers. Mostly, though, the decade was just too damn fractious. A ’90s club night would have to encompass candy rave, gangsta rap, grunge dirges, boy band pop, Jeep beats, Lilith Fair odes, and a mess of tacky gay crap — all *sans* mashup irony. Dance floor vertigo! Well, club mavens Josh Rocker and Aria Black, with DJ Jay-R and drag hostess Virginia Suicide are going to try anyway at new homo-friendly weekly Club 99, with hits from Black Box, Blur, and Rappin’ 4-Tay (what, no EMF?). Miss Cleo tells me via my three-pound cellphone it will be a Cosmo vanful of jangly-piercing Lollapalooza. **(Marke B.)**

9 p.m., \$3
The Stud
399 Ninth St., SF
(415) 863-6623
www.myspace.com/webclubbin_99

TUESDAY JUNE 24

EVENT

Scott McClellan

In his new *What Happened: Inside the Bush White House and Washington’s Culture of Deception* (Public Affairs), Scott McClellan fights a two-front war. The former White House press secretary first excoriates President George W. Bush’s administration for its “carefully orchestrated campaign to shape and manipulate sources of public approval.” He then brands the press “complicit enablers” for failing to challenge Bush on Iraq and Katrina. Reactions from the press and the administration have been critical, to say the least. McClellan’s insider account won’t be the end-all work that buries the Bush legacy, but *What Happened* does provide a dose of

bluntness sorely lacking in the White House and the media. **(Lee)**

Noon, \$18
Fairmont Hotel Grand Ballroom
950 Mason, SF
(415) 597-6700
www.commonwealthclub.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST

Julie Chang



TITLE *Riding Home*

THE STORY This is part of a series of 10 paintings interpreting the early Buddhist “Ox-Herding Pictures” describing the path to enlightenment. While the first depictions can be traced to the 12th-century Chinese zen master Kuonan Shiyuan, Chang’s translation is rooted in her experience as a first generation Chinese American growing up in Orange County. Recycled imagery — from family photos, textile designs, pop culture, and logos on Chinese take-out bags — forms the basis for much of the work.

BIO Julie Chang received her MFA from Stanford in 2007 and is currently an artist in residence at the Headlands Center for the Arts.

SHOW “Summer Reading: Artists Interpret Literature.” Thurs/21 through August 9; Tues.–Sat., 11 a.m.–5:30 p.m. Hosfelt Gallery SF, 430 Clementina, SF. (415) 495-5454. Solo show at Hosfelt Gallery in New York in April 2009.

www.hosfeltgallery.com

WEB SITE www.juliewchang.com



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THE SAN FRANCISCO BAY GUARDIAN

Updates and Tickets at HighSierraMusic.com

trash pop culture news, notes, and reviews

Top Chef jabbed

TV EYED “Yeah, girl power!” This from likely one of the most hated women on television, Lisa Fernandes, the seeming near-winner on the latest go-around of Bravo’s *Top Chef*. Yes, the fourth season was estrogen-centric: it anointed perpetually fretful nice-girl/good-chef Stephanie Izard with the *Top Chef* toque, a first for a show that reflects its traditionally male-dominated field. And intriguingly for this machismo-dappled reality contest, women fed the most charged subtexts of the series.

Izard’s womanly counterpart turned out to be Fernandes, whose newly resurgent feminism in the June 11 final competition episode wasn’t what turned viewers off: Fernandes was the arrogant aggressor to the self-doubting Izard. Petulant in response to criticism in contrast to Izard’s near-tears, Fernandes exuded an arms-folded, rageaholic-like ‘tude for the last seven weeks — as she blamed others for cooking mistakes and lashed out at her competitors in front of the judges. Perpetually lurking amid the middle of the bottom-feeding worst cooks seemingly each week, neither abysmal nor better than most, this chef who specializes in Asian food also managed to ruin her rice — and stay in the competition as more adept cooks like Antonia Lofaso and Dale Talde — who regularly won or placed high in quick-fire challenges — went on the chopping block for a single mistake or for being too ambitious.

The surprise was that Fernandes came on so strong at the end, while the likeable Izard seemed to squeak through in an apparently very subjective win, because Fernandes was the chef viewers — and fellow cooks — loved to hate. Witness the cool-headed, faux-hawked Richard Blais voicing his irritation, leading one to think that Fernandes’ cockiness got to him in more ways than one. Sure, she made so-called great



Burned: Lisa Fernandes.

PHOTO BY CHUCK HODES

television: Fernandes was cast by the producers as the clear villain of the piece — as she acknowledged to the *New York Daily News*. It was easy to scapegoat her in this, the straight-male-dominated yang to *Project Runway*’s femme- and queer-centric yin. Her brand of simmering butch surliness didn’t quite mesh with the more customary displays of male rage.

But were the shows’ makers aware of how much Fernandes’ continued avoidance of Padma Lakshmi’s moist-eyed “Please pack your knives and go” damaged the credibility of the judges? One began to wonder, why shouldn’t past wins count? Has a point system been considered? Viewers’ intense dislike of Fernandes probably kept them tuning in, waiting to see her eat it, elimination-wise. But one couldn’t help but believe that the judges were in league with the producers to keep Fernandes in the show for dramatic effect. And one began secretly imagining different scenarios: wouldn’t it be a great subversive move on Fernandes’ part to throw a splashy hissy fit, quit, and dive-bomb the narrative arc?

But who is Fernandes to disappoint by serving up anything but her self-described “spicy” personality? Likely, during this week’s final reunion episode she’ll reliably call out kindred contestants for hating on her. Next course: just desserts? **(Kimberly Chun)**

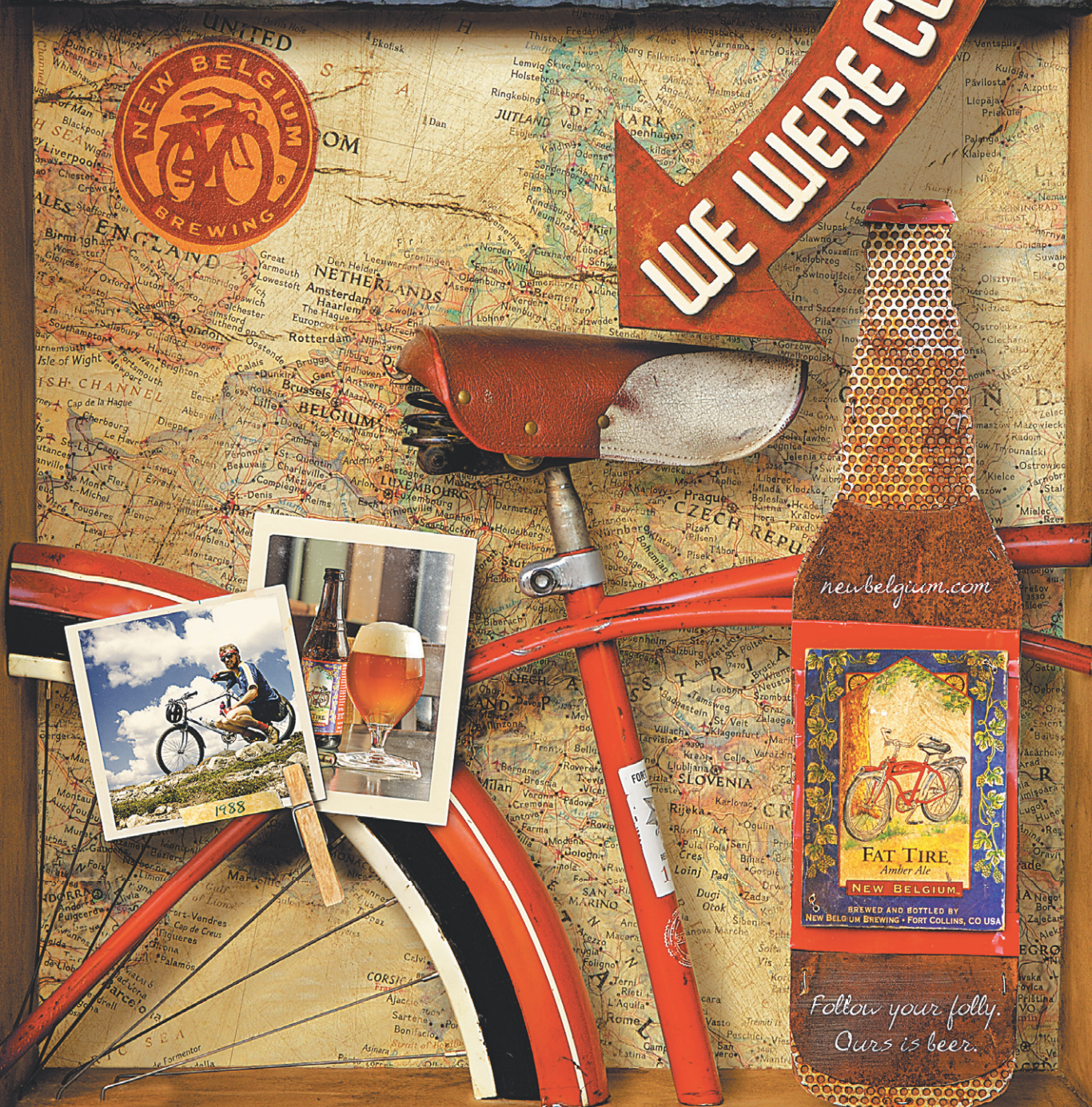
THE MIX

- (1) The Ocean, Intronaut, Lair of the Minotaur, Annie’s Social Club
- (2) Cindy Sheehan at *The BrEaST of Sherry Glaser*, the Marsh
- (3) Very Be Careful, the Knockout
- (4) Bruce Haack, *Haackula* (Omni Recording Corporation)
- (5) www.secretscanbemurder.com

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music

Shoot, what's a girl to do when her persona is swiped by a comedy institution? Jibz Cameron (center), a.k.a. Dynasty Handbag, isn't rolling over and playing dead — she instead plays out some insanely brilliant scenarios in *Dynasty Handbag: Tales from the Purse* at CounterPULSE this week. Elsewhere, somewhere between pleasure and pain, careless whispers and shouts about numerology abound: George Michael (left) at the Shark Tank June 19 and These New Puritans (right) at Popszene the same night. Bang, bang.

DYNASTY HANDBAG PHOTO BY VES PITTS; THESE NEW PURITANS PHOTO BY DEAN CHALKLEY



THE HAPPENINGS?

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JAYMAY

The bookish Long Island chanteuse flirts with song stylings slouching betwixt Feist and Keren Ann. Thurs/19, 9 p.m., \$12. Café Du Nord, 2170 Market, SF. (415) 861-5016

GEORGE MICHAEL

He's never going to dance again through this sort of arena show, the UK pop star hinted recently. Thurs/19, 8 p.m., \$56–\$176. HP Pavilion, 525 W. Santa Clara, San Jose. (415) 421-TIXS

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Narrow Stairs finds the Seattle cabbies stretching into darker realms. With Rogue Wave. Sat/21, 8 p.m., \$39.50. Greek Theatre, UC Berkeley, Berk. www.apecconcerts.com

Bag drag

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER As a once-impressionable protein unit who wrapped my eyeballs around any and all TV comedy, I'm slightly abashed to say I



haven't caught *Saturday Night Live* regularly in many a year. So I was surprised to hear rumors a while back that the series was allegedly biting off one of the Bay Area underground music scene's fave figures: Jibz Cameron — known and loved for her garage-rock spaz-outs with the Roofies and her pretension-leveling levity behind the counter at Lost Weekend Video. And then there's her super-girl-group of sorts, Dynasty, with Numbers drummer Indra Dunis and Neung Phak vocalist Diana Hayes, and her solo spin-off project, Dynasty Handbag.

"I don't watch it either," Cameron says from Brooklyn, as pet Chihuahuas struggle over a chew toy in the background. "But I get a phone call every other Saturday, 'Omigod, you won't fucking believe it...' and I say, 'I already know.'" She's talking about *SNL*'s house DJ Dynasty Handbag, a character that first popped up on the show in 2005,

hosting a faux-MTV talk show. The occasional Kenan Thompson character is a far cry from Cameron's Dynasty Handbag, a crazed kitsch-waver — a kind of schizo Bride of Peaches and Krystle Carrington — that Cameron developed on petite SF music stages before moving east four years ago. The project started life as the portable version of Dynasty and turned into a multi-referent alter ego.

The *SNL* character hasn't reappeared in the last year, but it still offends. "It's still on their DVDs, and I do performance that's comedy-related," she says. "People research me on the Internet, and my site comes up first, but they're there, though I'm the OG, the OD, the OGD." She says she sent *SNL* a cease-and-desist letter and when "that didn't go anywhere, I took it to Volunteer Lawyers for the Arts. I'm not in a full-blown lawsuit with them, but we're sort of in discussion with them." At press time, *SNL* representatives have not responded to requests for comment.

Cameron says she does have a new "plan of attack." Her friend Dave Sitek of TV on the Radio will be producing a podcast radio show called *Radio Woo Woo*, which she will cohost. "My plan is to just keep talking about it on the air," she says, adding that the podcast will premiere TV on the Radio's new album this fall.

The low-broiling brouhaha hasn't stopped Cameron from devel-

oping her Dynasty Handbag performances into narratives. This week she'll unveil three short pieces at CounterPULSE. One, *Bags*, revolves around Cameron's relationships with five empty shopping bags: "Each one sucks my soul in a different way, like bad relationships in my 20s. One is really needy; one's really demanding; and one just wants to get fisted." A work in progress, *O Death*, sees Cameron attempting to bury her own dead body.

Cameron has been far from dead and buried in New York: within months of moving to the Big Apple she was crowned Miss Lower East Side in Murray Hill's annual pageant, and she has presented solo shows at PS 122 and Galapagos Art Space. "Everybody works so hard here — it's really influenced me to go ahead with my stuff. And there's just the intensity of seeing so many insane people every day," says Cameron, who was raised by hippie parents in Mendocino County ("My childhood was peppered by characters with beards and long, droopy fun bags"). "That's really helpful, too." **SFBG**

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**MAGIC NUMBERS, FLYING DRUMS:
 THESE NEW PURITANS**

Southend-on-Sea, UK's These New Puritans purvey an austere, twinkling breed of synthetic/organic art-pop — one that evokes both Wire and the Klaxons. Who suspected the murky mystical inclinations embedded in the band's debut, *Beat Pyramid* (Domino)? "Pyramids are about secrets and chambers," vocalist Jack Barnett, 20, offers from his band's tour stop in Chicago. "Some of the songs have to do with magic." He claims 16th-century occultist-mathematician John Dee plays into his searching New Puritans as much as the Wu-Tang Clan, which Barnett praises for the "eerie, tiny little sounds in the background" of their productions.

Now the combo is attempting to write music that marries "the round canons of Steve Reich" with the beats of dancehall — provided Barnett manages to dodge the projectiles heaved by his drummer twin, George. When making music with your twin, Jack says, "you're honest to the point of getting completely out of hand. As in drums being thrown at me. On a regular basis."

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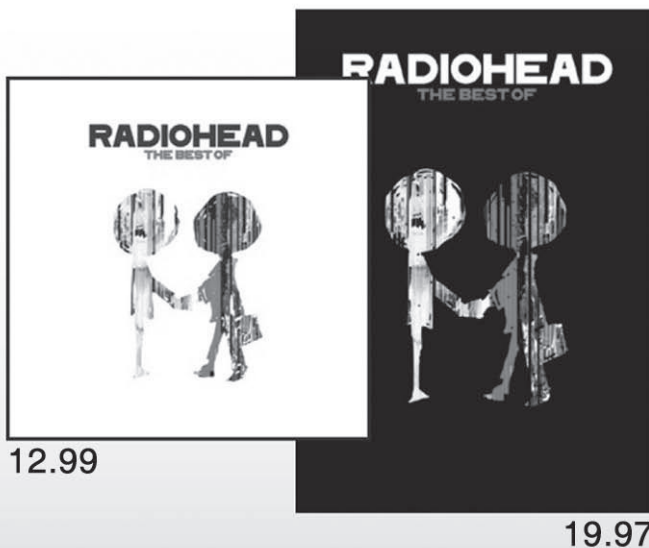
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Earth, here and now

The Seattle group grounds itself in twang and drone

By Will York

> a&cletters@sfbg.com

"I'm a big fan of Roy Buchanan and Danny Gatton and Merle Haggard's guitarist, Roy Nichols. I also like a lot of western swing, like Hank Thompson and Bob Wills and the Texas Playboys. Jerry Reed. Waylon Jennings is one of my favorite guitar players."

Listening to Dylan Carlson rattle off a list of his favorite country pickers might seem a little strange. After all, this is the guy who practically invented the drone-metal genre in the early 1990s as the leader of Sub Pop outcasts Earth. Their snail-paced, sludge-caked drone explorations might be termed "primordial," yet they were anything but traditional or rootsy. Some probably questioned whether they were music at all.

The band's landmark *Earth 2* (Sub Pop, 1993) is a legendary lease-breaker of an album thanks to its wall-rattling sonics. For years the recording — and the band in general — puzzled onlookers, who wondered what Nirvana's old label was doing releasing something so unseemly. Earth once played a music-biz festival in New York during the early '90s, and as Carlson recounts by phone from Seattle, "I had friends telling me, 'Oh, yeah, there were all these industry people here, and they were totally confused.' They thought we were assholes and stuff, like we were making fun of them."

The joke's on them now, even it wasn't back then. Thanks to Earth worshippers Sunn O))) and the scads of other low-end drone specialists who have cropped up in recent years, the band's once-misunderstood sound has come to be seen as pioneering, opening the way for a range of experimentalists operating at the crossroads of metal, improv, and avant-garde rock. The thing is, Carlson doesn't have much interest in that sound anymore.

"Obviously it's flattering to be liked by people and to influence people," he says. "But for me, it's not something I would do again, since I don't like repeating myself and I'm trying to move somewhere else."

Earth's more recent recordings, including 2005's *Hex: Or Printing in the Infernal Method* and this year's *The Bees Made Honey in the Lion's Den* (both Southern Lord), move at the same slow hypnotic pace of the older material, but they do so with less volume, more space, and a surprising twang element. These discs have come with the help of a new cast of supporting musicians — including trombonist-keyboardist Steve Moore and Master Musicians of Bukkake members John Schuller and Don McGreavy on bass — and a new, more clearheaded approach for Carlson. They also come in the wake of a long hiatus that led many to assume Earth was finished as a band.

"I got dropped by Sub Pop [after 1996's *Pentastar*] and wasn't sure I



Brave new Earth: the influential drone-rock combo emerges from the primordial ooze bearing an otherworldly breed of Americana. | PHOTO BY PHIL PETROCELLI

wanted to play music anymore," he explains. "And I had a lot of [personal] wreckage to take care of, so that's pretty much what I spent those years doing."

He started playing the guitar again in late 2000, but found himself less interested in feedback and doom-laden riffs and more interested in country music. As he explains, "For some reason, every so often I'll go to my collection, and for whatever reason something will catch my fancy, and I'll become obsessed with it for awhile. And that was the stuff."

He started playing with drummer Adrienne Davies in 2001, whose minimalist, mostly brushed sound has been a fixture on the newer Earth albums. He wasn't planning on playing live again or even using the Earth name, he says, but things fell into place thanks to a reissue of some old recordings and a coinciding East

Coast mini-tour. As a result, Earth was reborn — with a different lineup and a different sound.

"I mean, there are similarities between everything I do just because it's me doing it," Carlson says. "But I'm just always trying to expand with each record and grow as a musician, hopefully, rather than repeating the same thing over and over again." Even so, he adds, "I kind of hear how musics are linked, rather than how they're different."

Earth: Mach II's brand of sparse, loping, desert minimalism is a far cry from the wall-of-sound drones of the many Earth-inspired bands currently operating. It's not metal, but it's certainly not country either. It's more like some sort of bizarre-world Americana, with its mantra-like repetition, subtle guitar twang, and wide open sense of space. Jazz guitarist and fellow Seattleite Bill

Frisell, who has developed his own skewed take on Americana over the years, makes a guest appearance on *Bees*, and a Ry Cooder cameo wouldn't be out of place.

Carlson credits the open-minded, genre-crossing Seattle scene for helping the new Earth evolve and branch out. "It's not like during the '90s when everyone was trying to get signed and was worried about playing a specific genre. It's just people who are into all kinds of music and just want to do the best stuff that they can." **SFBG**

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THE FUNK THIS TIME: SEUN KUTI AND EGYPT 80 BRING FELA KUTI'S FIERY SOUNDS TO A NEW GENERATION

With gas prices topping four dollars in the United States this summer, Americans are educating themselves on where their fuel comes from. Often it's from places like Nigeria's Niger Delta, where multinational petroleum giants face armed resistance from local groups that see foreign oil developments as resource exploitation. So why are groups like Movement for the Emancipation of the Niger Delta (MEND) fighting the Nigerian government, Chevron, and Shell?

As John Ghazvinian points out in *Untapped: The Scramble for Africa's Oil* (Harcourt, 2007),

"In Nigeria, 80 percent of oil and gas revenue accrues to just 1 percent of the population.... Virtually everybody in the Delta scrambles to get by in shantytowns built of driftwood and corrugated zinc, watching children die of preventable diseases, while their corrupt leaders whiz past behind the tinted windows of air-conditioned BMWs."

Against this backdrop rises 25-year-old Seun Kuti, whose potent self-titled debut for Disorient Records directly addresses Nigeria's issues. Seun is the youngest son of Fela Anikulapo Kuti,



who before his death in 1997 popularized the funk-influenced West African Afrobeat sound worldwide throughout the 1970s and '80s. Backed by his father's 20-piece Egypt 80 orchestra, Seun invokes his dad's fiery political rhetoric on protest songs like "Na Oil" and "African Problem" that lyrically excoriate foreign and domestic oppressors. In keeping with his father's work, Seun's backing music is as engaging as his commentary.

Seun Kuti is carrying Fela's music to a new generation. But unlike his older half-brother Femi, whose recordings incorporate hip-hop and dance motifs, Seun revives Afrobeat's original big-band blueprint and injects it with a fresh urgency. He's helped by Fela's long-time bandleader Baba Ani, along with Adedimeji Fagbemi (a.k.a. Showboy) on saxophone, Ajayi Adebija on drums, and a dozen or so other Egypt 80 veterans who've been playing regularly for nearly three decades at the family's Kalakuti compound.

The group stretches out on eight-minute songs like "Don't Give That Shit to Me," where dueling guitars trade jabs, a full brass section swells mightily, and Seun Kuti adds vocal diatribes. Kuti's sax

flourishes lead the charge on that track, one of the album's most spacious, jazz-improv-driven numbers. Similarly, blazing trumpets and speedy percussion-laden polyrhythms transform "Mosquito" into a serious anti-malaria message into a rebel-dance anthem.

Kuti closes his first full-length with the punchy, mid-tempo "African Problem," which is replete with street traffic samples and the band leader's passionate, rapid-fire lyrics. "Make you help me ask them sisters / Why no get houses to stay / Salute my brothers when they fight / Fight for the future of Africa," he sings in a militant call-and-response with the horn section. And like the campaign waged by one of Kuti's American supporters (Barack Obama, who helped Egypt 80 get visas for a benefit show in Chicago), Kuti's album resonates as an authentic political expression where expression and message are aligned. **(Tomas Palermo)**

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JUNE 14 – SEPT 28

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at the de Young

Chihuly at the de Young is an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

Location & Hours
Golden Gate Park
50 Tea Garden Drive
Tue–Sun, 9:30am–5:15pm
(Fri until 8:45pm)

Parking garage at
10th Ave. & Fulton St.
415.750.3600
deyoungmuseum.org

Dale Chihuly, Black Basket, 2008,
photo by Scott Mitchell Leen


KORET FOUNDATION FUNDS TARGET

Organized by the Fine Arts Museums of San Francisco in cooperation with Dale Chihuly. Major patron funding for the exhibition and its programs is provided by the Koret Foundation. Sponsor support is provided by Dorothy and George Saxe, Target, the Winifred Johnson Clive Foundation, and the Ednah Root Foundation. Additional support is provided by Bombardier Aerospace Flexjet, The Barkley Fund, Imago Galleries, the Walla Walla Valley Wine Alliance, and Hilton San Francisco.

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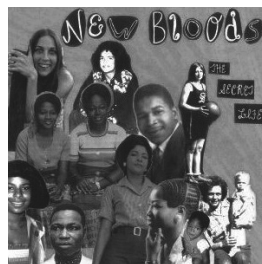
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grooves



NEW BLOODS
The Secret Life
(Kill Rock Stars)

On "Fast Asleep," a track from *The Secret Life*, Cassia Gammill of New Bloods sings, "Fell fast asleep / It was a dreamless sleep / And I never found rest / It was a rest-less sleep." The words read clunky on paper, but Gammill infuses them with life, even with a muted, listless delivery. The unexpectedly poignant "Fast Asleep" is part of the reason *The Secret Life* works: it carries an emotional power greater than the sum of its parts.

The Secret Life is a decidedly punk endeavor. The Portland, Ore., trio messily flips through styles established by the Raincoats and the Slits, and drummer Adele Robinson shifts and stops her rhythms, giving the songs a surreal, funky quality. Instead of a guitarist, there's violinist Osa Atoe, who draws melodies all over the place. All three women chip in on vocals, and their lyrics tend to be experiential and poetic. They close their eyes to see at night ("Eyes"), see double ("Doubles"), watch the sun shine its light (the a cappella "Day After Day"), and wander into the shadows. "I passed her by she was sitting in the nightshade," one sings on "Oh, Deadly Nightshade!" "There's a world I want to go to, can you take me there?"

(Mosi Reeves)

NEW BLOODS

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MORGAN HERITAGE
Mission in Progress
(VP)

Throughout the 1980s, reggae groups reigned over individual artists. Black Uhuru, Third World, the Itals, and others were top concert draws and album-sellers. But as digital technology replaced live musicians in the 1990s, reggae's great harmony trios and roots-rock bands were usurped by dancehall singers and DJs like Shabba Ranks, Beenie Man, and Sizzla. Bucking the trend were five of ska-era artist Denroy Morgan's children, who formed Morgan Heritage and released work throughout the mid-'90s. Relentless touring has honed the band into contemporary reggae's most potent live act.

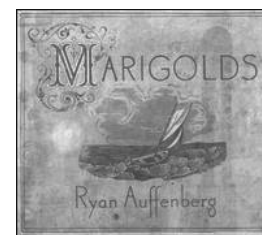
For their 12th release, *Mission in Progress*, Una, Gramps, Peter, Lukes, and Memmalatel "Mr. Mojo" Morgan offer a varied album that highlights their modern roots formula. Heritage is that rare exception in reggae: they skillfully mix in R&B, alternative rock, and Jamaican folk influences without compromising their traditional rhythmic core. The group often tackles intense political and social concerns on tracks like "Nothing to Smile About," where the song's narrator takes a "white man from Norway" on a tour of Jamaica's desperate slums. Further pointed jams like "Politicians" share space with cocoa-sweet ballads ("Faithful") and even a few raucous punk numbers ("12 Shotz"). Heritage's mission has been successful to date. Let's hope the group's career inspires the next great reggae band era.

(Tomas Palermo)

MORGAN HERITAGE

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local grooves



RYAN AUFFENBERG
Marigolds
(Evangeline)

You can take the boy out of the country, but you can't take the country out of the boy. And so it goes for local singer-songwriter Ryan Aufferberg. The Missouri native might have left small-town life behind years ago, but his roots remain wondrously exposed on his debut, *Marigolds*. Produced by former American Music Club member Tim Mooney with a landscape painter's adoration of wide-open spaces, the disc evokes images of swimming holes and canopies of stars with its shimmering guitar textures and warm Hammond organ sheen. Above it all, Aufferberg — who has a comforting, boyish tenor reminiscent of Josh Rouse — breathes shiver-inducing intimacy into his gentle country-rock confessions.

"Deep Water," with its electric guitar sobs and sighing backing vocals, belongs in the same category of wistful Americana as the Jayhawks or Freedy Johnston. "I still wake up feeling I'm a million miles from home," Aufferberg offers on the chugging late-night drive "Undercover," and one can almost feel the pull of rolling fields and a slower pace. Still, the sounds of the city do pop up from time to time: "Interstate" is an intriguing flirtation with electronics, while the Calexico-esque "Pictures (of Someone Else)" contains dazzling ARP synthesizer twinkles straight out of the elegiac denouement of Joy Division's brooding epic "Atmosphere." (Todd Lavoie)

RYAN AUFFENBERG

With Willow Willow
Tues/24, 8 p.m., \$10
Café Du Nord
2170 Market, SF
www.cafedunord.com

FRIGHTENED RABBIT The Midnight Organ Fight (Fat Cat)

Desperation has rarely sounded so engaging — or so convincing — as it does on *The Midnight Organ Fight*, Frightened Rabbit's second collection of dispatches from the battlegrounds of romance. Like a slightly more chipper, joke-cracking cousin to Arab Strap, the Glasgow, Scotland, trio recounts a litany of miserable relationships and failings of the heart amid a distinctive tangle of Celtic folk, subtle electronics, and feedback-charged indie rock. Frontman Scott Hutchison's thick-brogued confessions of fragility are frequently counterpoised by charmingly self-deprecating couplets such as the punch line of "The Modern Leper": "You must be a masochist to love a modern leper on his last leg / That limb I lost was the only thing holding me up." (Todd Lavoie)

FRIGHTENED RABBIT Sat/21, 9 p.m., \$12-\$14. Independent, 628 Divisadero, SF. www.independentsf.com

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REFRESHINGLY DIFFERENT



Benga

» **REVIEW** Twenty-two-year-old South London producer Beni Uthman, a.k.a. Benga, gave dubstep its first crossover hit with last year’s “Night,” coproduced with the artist Coki. The track caught the attention of British radio tastemakers like the BBC’s Judge Jules, Gilles Peterson, and Mary Anne Hobbs, and was played relentlessly by Europe’s biggest club DJs. With its marching cadence and hypnotic lead bass synth, “Night” signaled that dubstep’s moment had arrived, and that 1990s dance music producers had serious competition from the PlayStation generation. So what could Uthman do to top this success? Make a new beat.

Since his 2002 debut 12-inch, “Skank” (Big Apple), Uthman’s artistic output has been prolific. According to an *XLR8R* article, he made 250 songs in 2007 alone. Uthman’s broader success is due in part to his music’s recognizable fusions: electro, techno, drum ‘n’ bass, and dubstep’s UK garage roots all mingle on hyperkinetic rhythms that reflect South London’s urban-tribal sonic milieu. These elements shine through on the mostly instrumental *Diary of an Afro Warrior* (Tempa), an album that is best absorbed through uninterrupted, start-to-finish listens.

Opener “Zero M2”’s delicate Rhodes notes recall Bristol jungle producer Roni Size’s jazz-inflected work, but Uthman’s growling digital bass pulses quickly dispense with any chin-stroking. Elsewhere, skittish tracks like “Emotions” and “E Trips” mimic club drugs’ racing heartbeats with start-stop kick drums and swirling acid-laced keyboards, while “The Cut” employs chainsaw bass notes and cut-up funk samples. *Diary*’s otherworldly compositions and signature programming should establish Uthman alongside Underworld, Aphex Twin, Goldie, and Orbital as the UK’s next great dance music innovator. That might seem like a lot to put on a twentysomething’s shoulders, but based on *Diary*’s strength, it’s not beyond this bass warrior’s capabilities. **(Tomas Palermo)**

BENGA With Skream. Wed/18, 9 p.m., \$20. Mighty, 119 Utah, SF (415) 626-7001, www.mighty119.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 18

ROCK/BLUES/HIP-HOP

Black Light, Solar Powered People, Catholic Comb Knockout. 10pm, \$6.
Fakers Grant and Green. 9pm, free.
» Francesca Lee and the New Believers, Super Adventure Club, Cannons and Clouds Cafe du Nord. 8:30pm, \$10.
Franco Nero Red Hill Books, 401 Cortland; 648-5331. 6:30pm, free.
» Frat Ellis Fillmore. 9pm, \$19.50.
Galactic Core, Valet, Kawakawa Makoto, Numinous Eye Hemlock Tavern. 9pm, \$7.
Idiot Pilot, Nurses, Railcars Bottom of the Hill. 9pm, \$10.
ANOVA Madness Biscuits and Blues. 8 and 10pm, \$15.
New Centuries, White Pee, Mill Race, Evacuee Retox Lounge. 8pm, \$6.

» **127, Mirth on, Gates of Light** Elbo Room. 9pm, \$7.
Out Front Johnny Foley’s. 9pm, free.
Radio Moscow, Ride the Blinds, Snake flower 2 Rickshaw Stop. 8pm, \$8.
Resurrection, Stone Foxes, Zodiac Death Valley Red Devil Lounge. 8pm, \$6.

BAY AREA
Blues Gypsies Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.
Cure for Mondays, A-OKs, Happy Adams Ashkenaz. 8pm, \$10.
Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.
Three Blind Mice Starry Plough. 8pm, \$5-7. “Berkeley Poetry Slam.”

JAZZ/NEW MUSIC

Ben Mercado and the Monde Combo Top of the Mark. 7:30pm, \$10.
Contemporary Jazz Orchestra Jazz at Pearl’s. 8pm, \$15; 10pm, \$10.
» Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
Joshua Smith-Michael Coleman Duo Simple Pleasures Café. 8pm, free.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
Ezra Gale Trio Jupiter. 8pm, free.
Ivan Lins Yoshi’s. 8pm, \$18; 10pm, \$10.
Natasha Miller Oakland City Center, 12th St. and Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.
FOLK/WORLD/COUNTRY
Camila Grand Ballroom, Regency Center, 1290 Sutter; 421-TIXS. 9pm, \$35.
Coexist, Lime Colony, Courtney Nicole Hotel Utah Saloon. 9pm, \$5.
» “Dee Dee Bridgewater’s Red Earth Project: A Malian Journey” Yoshi’s SF. 8pm, \$24; 10pm, \$20.
Lovie McKie Rite Spot. 9pm, free.

BAY AREA
“Beckett’s Open Mic with G.G. Tanaka” Beckett’s. 10pm, free.
» Conjunto Rovira Shattuck Down Low. 8:30pm, \$5-10.
Whiskey Brothers Albatross Pub. 9pm, free.
Roy Zimmerman 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 8pm, \$20-30. “Roy Zimmerman’s *Thanks for the Support.*”

DANCE CLUBS

Ana Mandara Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.
Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggz.
Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtzy pop, and go-go dancers.
» Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that’s something like the Axl Rose hip shake meets line dancing.
Cat’s Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
» Coo-Yah Bruno’s. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another’s asses.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
» RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, ‘80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Wax Wednesdays Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with ‘80s and ‘90s hip-hop on vinyl.
Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 19

ROCK/BLUES/HIP-HOP

Big Lion Rockit Room. 8pm, \$5.
Breakin’ Bread Bruno’s. 10pm, \$8.
Buzzer, Hot Lunch, Toko-Ri, Get High, Knast Parkside. 9pm, \$6.
Dirt Nasty, Andre Legacy, Beardo, Dub Esquire Slim’s. 9pm, \$13.
» Dodos, Oh Sees, Dreamdate Independent. 8pm, \$12.
» Dramarama, Saddle Tramps, Pedestrian Red Devil Lounge. 8pm, \$20.
» Durocs, Penelope Houston, Paula Frazer, Bart Davenport, Jesse DeNatale, Colossal Yes, Beth Lisick, Connie Champagne, Danny Pearson, Greg Ashley, Blag Dahlia, Persephone’s Bees Hotel Utah Saloon. 9pm, \$8. “100 Years at the Hotel Utah.”
New Bloods, Songs for Moms, Little Teeth, Hornet Leg Knockout. 10pm, \$6.
Shane Dwight Biscuits and Blues. 8 and 10pm, \$15.
» Hooks, Cold Hot Crash, Otherside Bottom of the Hill. 9pm, \$8.
Jaymay, Fink Café Du Nord. 9pm, \$12.
Midnight Strangers, Achievements in Sound, Pirate Radio Grant and Green. 9pm, free.
» Ted Nugent Fillmore. 9pm, \$38.50.
Pidgeon, Hey Three Eyes, Bad Dudes Hemlock Tavern. 9:30pm, \$6.
» West Indian Girl, Parson Red Heads, Princeton Rickshaw Stop. 8pm, \$10.

BAY AREA
George Michael HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 8pm, \$55.50-175.50.

CONTINUES ON PAGE 34 »



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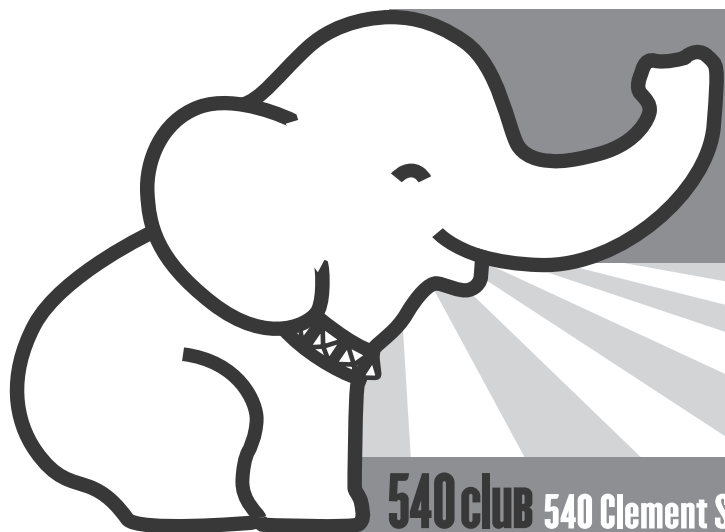
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STEVE TYRELL

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TUE/JUN/24 - WED/JUN/25
'BACK TO BACHARACH' AND OTHER AMERICAN CLASSICS
STEVE TYRELL

THU/JUN/26
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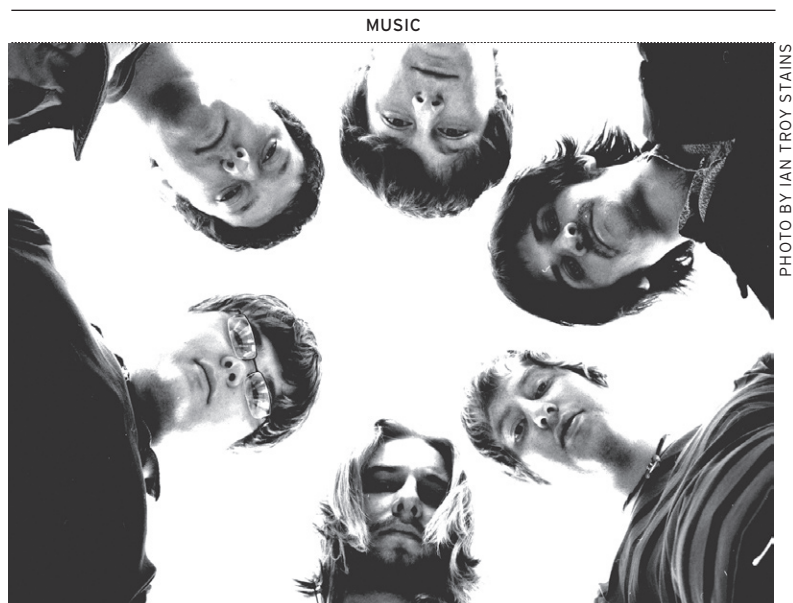


PHOTO BY IAN TROY STAINS

The Explorers Club

» REVIEW There have been a fair number of artists over the years who have tried to channel the classic Wall of Sound orchestral-pop of mid-1960s Beach Boys recordings, but the number of success stories is considerably shorter. Far too often, imitators have sacrificed songwriting in their fixation to replicate the *Pet Sounds* vibe. Enter the Charleston, S.C., septet the Explorers Club, which focuses without apology or irony on recapturing the essence of Brian Wilson's so-called "teenage symphonies to God." Everything on their debut, *Freedom Wind* (Dead Oceans), has been faithfully rendered, from its lush, four-part harmonies to its evocative timpani-rolls to the CD booklet's resemblance to a well-worn record sleeve with the vinyl edges showing through. The good news? No mere mimickers, these young romantics pen instantly hummable soda-fountain swooners that truly deserve the comparisons they seek.

Awash with sleighbells, cascading drum fills, and intricately arranged falsetto harmonies, *Freedom Wind*'s odes to girls and summer fun throb with a sense of teenage elation. Witness the blood-rush chorus that sends "Do You Love Me?" into senior-prom melodrama, or the now-or-never urgency of "Last Kiss," tempered slightly by the rueful acknowledgment, "Summer dreams don't last." "Forever," with its soaring Brian Wilson-esque confession, "Every time I think of her, I cry," should make more than a few girls weak in the knees, while the sublime "If You Go" — billowed by pillow-soft sighs puffing away against a keyboard-twinkling backdrop — points to the Explorers Club's equally impressive absorption of '70s AM-gold motifs. **(Todd Lavoie)**

THE EXPLORERS CLUB With Lightspeed Champion, Flowers Forever, and DJ Aaron Axelsen. Fri/20, 9 p.m., \$12-\$14. Independent, 628 Divisadero, SF (415) 771-1422, www.independentsf.com

THURS/19 ROCK/BLUES/HIP-HOP
CONT»

Mistah F.A.B., Trackademics, Jack Sprat Collective, Paragon Ashkenaz. 8pm, \$10. Benefit for Oakland Youth Radio.

JAZZ/NEW MUSIC

Lori Carsillo Café Claude. 7:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Frisky Frolics Rite Spot. 9pm, free.
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Ivan Lins Yoshi's SF. 8pm, \$24; 10pm, \$20. Also Fri/20.
Noah Phillips, Andy Strain, Jason Hoopes Luggage Store Gallery. 8pm, \$6-10.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Marcus Shelby Red Poppy Art House. 7pm, \$15-20. "Duke Ellington: Diminuendo in Blue (1960-1974)."
Dayna Stephens Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA
Jim Grantham Quartet Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Carole Zertuche and Company Peña Pachamama,

1630 Powell; 646-0018. 8:30pm, \$10.
Nicole McRory Johnny Foley's. 9pm, free.
Gina Napoli Simple Pleasures Café. 8pm, free.
Nell Robinson and Red Level Atlas Café. 8pm, free.
Pato Banton and the Mystic Roots Band DNA Lounge. 8pm, \$20.

BAY AREA
"Dee Dee Bridgewater's Red Earth Project: A Malian Journey" Yoshi's. 8 and 10pm, \$26. Through Sun/22.
Josh Feinberg, Javad Butah UC Botanical Garden at Berkeley, 200 Centennial, Berk; (510) 643-2755. 5pm, \$15. "Redwoods and Ragas: Indian Classical Music."
Jeff Gutman Beckett's. 10pm, free.
Hanz Araki Band 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 8pm, \$20-30.
Montana Slim, Bluegrass Revolution, Devine's Jug Band Starry Plough. 9pm, \$8.
Mucho Axe Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 8pm, \$5.
Scott Nygaard, Paul Kotapish, Marsha Genensky Freight and Salvage Coffee House. 8pm, \$19.50.
Susanna Stern, Anna Christensson Yerba Buena Gardens, 760 Howard; 543-1718. 12:30pm, free.

DANCE CLUBS

» Adaptor Annie's Social Club. 10pm-2am, \$5. DJs Mosaic, Robb Green, and guests force you to assimilate the funky information, humanoid.

CONTINUES ON PAGE 36 »

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Don't Stop Amnesia. 10pm-2am, \$3. With DJs Hopper and Spinnerty and special guests.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

» **FunKonnection** Mighty. 10pm-4am, \$10-15. DJ Logic, Motion Potion, Malarkey, and Tal M. Klein get funky with it. Free fried chicken and Icey Pops ...damn!

GlitterBox Cat Club. 10pm. Dance tracks.

» **Hesher** Parkside. 9pm-2am. Motley Cruz's heavy, hair metal karaoke night returns!
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

» **Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to

CONTINUES ON PAGE 40 »

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HOT LUNCH
TOKO-RI GET HIGH
THE KNAST
9PM \$6

*Fri 6/20 HESHER!
A ROCK N' ROLL AIR
GUITAR CONTEST!
9PM \$5

*Sat 6/21 HAPPY HOUR SHOW
HOLY ROLE MODEL
THE PREY
GHOSTED
3PM FREE

9PM \$7 ALL AGES
HIGHTOWER
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*Sun 6/22 HORRORX
MOONSHINE
THE HELLCAMINOS
DJ BIG NATE
8PM \$5

*Wed 6/25 MADE IN NYC TOUR!
THE CASUALTIES
TIME AGAIN
PULLOUT
DESTROY EVERYTHING
8PM \$10 ADV \$12 DOOR ALL AGES

UPCOMING SHOWS:
6/26 - SKARP, ACEPHALIX, WORLD EATER, BEERJUANA
6/27 - DEADFALL, A.N.S., SEASICK, MOTHERSPEED, FACE THE RAIL
6/28 - PAPA RAZZI - THE CALDONIAS, ICE CREAM SOCIALITES, MON COUSIN BELGE
7/3 - THE DROWSY HOLLER, THE MS.FITS, MICK LEONARDI, JESSICA THOMPSON
7/4 - QUAKE CITY RUMBLE!
7/5 - CLUB FERAL
7/12 - LAF A LOTS CAR SHOW

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WED 6/18 9PM \$7 ELBO ROOM PRESENTS
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FRI 6/20 9:30PM \$10 ELBO ROOM PRESENTS
RAW SESSIONS:
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SAT 6/14 10PM \$10 /\$5 SPINNING 60'S SOUL 45'S
SATURDAY NIGHT SOUL PARTY
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OSWALD, PAUL PAUL
10PM \$5 IN SEMI-FORMAL ATTIRE/
\$10 IN STREET CLOTHES

SUN 6/22 9PM \$6 DUB MISSION PRESENTS THE BEST
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TUE 6/24 9PM \$25 CLUB MERCY PRESENTS
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UPCOMING
THU 6/26 AFROLICIOUS
FRI 6/27 COLOMBIA
SAT 6/28 40NEFUNKTION: DAM-FUNK
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FRI/20
DANCE CLUBS

CONT.>>

win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room, DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
Mighty Breaks Mighty. 10pm-4am, \$5-10. Nü breaks.
» **Mission Bombay** Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Smile Knockout. 9pm-2am. Weird rock with DJ Neil Martinson, plus live sets by local luminaries.
Stiletto AsiaSF. 10pm, \$8. Parker Day and hot-ties bring you electric, house, and disco.

BAY AREA

Flashback Fridays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurin.
» **Jupiter** 8pm-2am, free. DJ Toph One spins hip-hop, electro, jazz breaks, punk rock, and whatever else he fucking feels like. Word.
Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.
Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 21

ROCK/BLUES/HIP-HOP

Against Me!, Aggrolites, As I Lay Dying, Cobra Starship, From First to Last, Horrorpops, MC Chris, Protest the Hero, Relient K, Street Dogs, Bronx, Lordz, We the Kings Pier 30/32, Embarcadero; 421-TIXS. 11am, \$33. "Vans Warped Tour 2008."
» **"Amoebapalooza"** 12 Galaxies. 9pm, \$8.
Elf Farm Raffle, Suburban Slowdeath, Jeff Campbell Hotel Utah Saloon. 9pm, \$8.
Farticus, Dysrhythmia Annie's Social Club. 9pm.
» **French Miami, Master Slash Slave, Vows** El Rio. 9pm, \$7.
Frightened Rabbit, Oxford Collapse Independent. 9pm, \$14.
Hayden, Haley Bonar, Nathan Dalton Cafe du


Nord. 9:30pm, \$15.
Hightower, Frontside Five, Neutralboy Parkside. 9pm, \$7.
Holy Role Model, Prey, Ghosted Parkside. 3pm, free.
Lou Dog Trio, Little Bitches, Audiodub Red Devil Lounge. 8pm, \$12.
Mama Luke Johnny Foley's. 9pm, free.
Mountainhood, Sean Smith, 3 Leafs House of Shields. 9pm, \$5.
O.A.R., Jeremy Fisher Fillmore. 9pm, \$30. Also Sun/22.
» **La Plebe, MDC, Druglords of the Avenues, Departed** Bottom of the Hill. 9pm, \$10.
Rubinoos, Rave Ups Great American Music Hall. 8:30pm, \$15.
E.C. Scott Biscuits and Blues. 8 and 10pm, \$20.
Shakespeareos Edinburgh Castle. 8pm, free.
SOJA, Tribal Seeds Slim's. 9pm, \$21.
Straggler, Aftershocker Grant and Green. 9pm,

free.
» **Totimoshi, Grayceon, Hurry Up Shotgun** Hemlock Tavern. 9:30pm, \$7.
» **"2008 Freestyle Olympics"** Club Six. 10pm, \$10.
BAY AREA
Bad Jacks, Switchblade Riot, Los Creepers Uptown. 9pm, \$8.
» **Death Cab for Cutie, Rogue Wave** Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 8pm, \$39.50.
Just Off Turner, Lumanation Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$12.
Planet Loop Beckett's. 10pm, free.
Root Doctors Spuds Pizza, 3290 Adeline; (510) 597-0795. 8pm, \$7-10.
Taylor James and the Bootleggers Starry Plough. 9:30pm, \$5.
Throwback Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$8.



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	GALACTIC CORE	9PM \$7
WED 6/18	VALET KAWABATA MAKOTO (ACID MOTHERS TEMPLE) NUMINOUS EYE	
THUR 6/19	PIDGEOON HEY THREE EYES MIDNIGHT SHAKES	9:30PM \$6
FRI 6/20	RTX (W/JENNIFER FROM ROYAL TRUX) IMAAD WASIF & TWO PART BEAST BRIDEZ	9:30PM \$10
SAT 6/21	TOTIMOSHI GRAYCEON HURRY UP SHOTGUN	9:30PM \$7
SUN 6/22	THE SPLINTERS THE COATHANGERS (ATLANTA) TWO DOLLARS OUT THE DOOR	9PM \$5
MON 6/23	PUNK ROCK SIDESHOW W/DJ TRAGIC & THE DUCHESS OF HAZARD	10PM, FREE
TUE 6/24	THE GET-OFFS SONS OF THE GOLDEN WEST ROB PARAVONIAN	9:30PM \$5
WED 6/25	JONAS REINHARDT (KRANKY) DEATH COMMANDO	9:30PM \$6
THUR 6/26	AMBER ASYLUM TREES DRAIN THE SKY	9:30PM \$7
FRI 6/27	EARLY - LIQUORBALL & STEVE MACKAY LATER - ADAM STEPHENS (OF TWO GALLANTS) EMILY JANE WHITE	6PM \$5 9:30PM \$12
SAT 6/28	LORETTA LYNCH THE VULTURES JOE RUT	9:30PM \$7



LIVE SHOWS CALENDAR
All shows are free & all ages welcome!
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SUNDAY • JULY 6 • 2PM
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This group of students from Widney High School, a special ed. high school in L.A., write & perform original songs. The group started in 1988 as a song writing class & soon skyrocketed to stardom! Their line-up changes as the students come and go from Widney.

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SATURDAY • JUNE 28 • 2PM
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A three-time Emmy Award-winner for his production design on Pee-wee's Playhouse, artist Gary Panter is a musician too! Devin Flynn & Gary Panter are performing live in support of their upcoming release *Devin and Gary Go Outside*. GIFT WITH PURCHASE: Buy a copy of the book *Gary Panter* on the day of the in-store & receive a limited edition numbered & signed commemorative poster. Available only at Amoeba Berkeley, while supplies last.

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THU JUNE 19	THE HOOKS 9 PM DOOR 8:30 \$8 ALL AGES
FRI JUNE 20	PANDA "FAREWELL SHOW" 9 PM DOOR 8:30 \$10 ALL AGES
SAT JUNE 21	LA PLEBE 9 PM DOOR 8:30 \$10 ALL AGES
SUN JUNE 22	THE BLAKES 9 PM DOOR 8:30 \$10 18+
MON JUNE 23	NYLON HEART ATTACK 9 PM DOOR 8:30 \$8 18+
TUE JUNE 24	THE BRIDGE CRAWL 9 PM DOOR 8:30 \$8 21+
Wed 6/25	THE SWEET REVENGE AIR SHOW DISASTER • SOLID STATE LOGIC
Thu 6/26	FLEET FOXES SOLD OUT THE DUTCHESS & THE DUKE • MIST AND MAST
Fri 6/27	PANTHER THE BOTTICELLIS • PICKNICK • WINTER'S FALL
Sat 6/28	CHUCK RAGAN KEVIN SECONDS • THE CITY
Sun 6/29	JONATHAN SEGEL BAND VICTOR KRUMMENACHER • THE POONTANG WRANGLERS
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6/21 DOOR 9PM/ \$8	THREE BAD JACKS SWITCHBLADE RIOT, LOS CREEPERS
6/24 DOOR 9PM/ NO COVER	OAKLAND ZOO KREW PRESENTS THE O.Z. ART & MUSIC BY J2 OF DESTRUMENTS RESIDENT DJ OOH CHILD, HOST WORD UP
6/27 DOOR \$10	www.ticketweb.com BIG SANDY & HIS FLY-RITE BOYS THE ROYAL DUECES, 1/4 MILE COMBO
6/28 DOOR \$10	DJ OMAR & JAY-SONIC PRESENT LE HEAT DANCE PARTY! LIVE PERFORMANCE BY SCISSORS FOR LEFTY
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	DILATED PEOPLES THE ALCHEMIST ACEYALONE 88-KEYS
THURSDAY, JULY 10TH, 9:00 PM, \$12	SUREFIRE & MEZZANINE PRESENT
	KODE 9 HATCHA DJ COLLEGE & MORE
FRIDAY, JULY 11TH, 9:00 PM, \$12	MR.ROBOTO, ANKH, AND MEZZANINE PRESENT
	A NIGHT OF OLD SKOOL FEATURING EGYPTIAN LOVER NEWCLEUS
THURSDAY, JULY 24TH, 9:00 PM, \$12	MEZZANINE PRESENTS
	BERSA DISCOS FEATURING DROP THE LIME CLUB ZIZEK DJ'S
FRIDAY, JULY 25TH, 9:00 PM, \$18	MEZZANINE PRESENTS
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La Ventana, Latin Overdrive Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$16.

Von Iva, Easy Street 924 Gilman. 8pm, \$5.

Vox Jaguars, Tempo No Tempo, Man/Miracle, Sleepy Sun, Match Castashadow, Brittain Ashford Fort Gallery, 3421 Hollis, Emeryville; 240-2220. 2pm.
“West Coast Open Beatboxing Championships” Ashkenaz. 9pm, \$15.

JAZZ/NEW MUSIC

Anna Maria Flechero Band Savanna Jazz. 8pm.

Elameno Quintet Red Poppy Art House. 9pm.
Natasha Engel Simple Pleasures Café. 8pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

Frank Jackson Jazz at Pearl's. 8 and 10pm, \$20.

Nicholas Payton Yoshi's SF. 8pm, \$24; 10pm, \$20. Also Sun/22.

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10.

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

“Jazzschool Advanced Youth Jazz Workshop” Jupiter. 8pm, free.

Nero DeGracia Mambo Quartet Studio 333, 333 Caledonia, Sausalito; 389-5072. 9pm, \$20.

FOLK/WORLD/COUNTRY

“Breakfast with Enzo” Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

Jesse Brewster Café Royale, 800 Post; www.cafe-royale-sf.com. 8:15pm, \$10.

Culann's Hounds, Calaveras, Fancy Dan Band, Axton Kincaid, Five Dollar Suit, Misisipi Rider, Miena Yoo, J. Byrd Hosch, Jeanie and Chuck's Country Roundup City College, 50 Phelan; www.sffolkfest.org. Noon-10pm, free. “SF Free Folk Festival.”

Octomutt and Friends Rite Spot. 9pm, free.

Sukay, Eddy Navia Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$13.50. “Carnaval del Sur.”

BAY AREA

Camogie Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$12-20.

David Grisman Quintet Osher Marin JCC, 200 N San Pedro, San Rafael; 444-8000. 7pm, \$15-30.

“Dee Dee Bridgewater's Red Earth Project: A Malian Journey” Yoshi's. 8 and 10pm, \$30. Through Sun/22.

Alma Desnuda, Loyd Family Players, Last Legal Magic Starry Plough. 9pm, \$9.

Michael Sea and Island Fever Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 865-5060. 8pm, \$12.

Jody Stecher, Bill Evans Freight and Salvage Coffee House. 8pm, \$19.50. “The Secret Life of Banjos.”

Scott Waters, Fred Odell Nomad Café. 7:30pm, free.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all of the music of the African diaspora.

Booty Bassment Knockout. 10pm-2am, \$5. DJs Ryan Poulsen and Dimitri Dickenson spin booty-shakin' hip-hop.

Bruno's 10pm-2am, \$10. DJs Gordo Cabeza and Daymitreeus spin funk, dance grooves, and old-school hip-hop.

Club La Zeez Club Eight, 1151 Folsom; 431-1151. 9pm-2am, \$12-15. Celebrate Pride with Middle Eastern, Arabic, Latin, Indian, and South Asian hits, plus belly dancers and tasty appetizers.

Club Something Retox Lounge. 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com.

9pm, \$5. With residents Alland Byallo, Sammy D, and Craig Kuna and guests.

Nightbeat Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.

NonStop Bhangra Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love and Pardesi and guests.

Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

Playboy Stud. 10pm. With rotating DJs James Glass, Ryan Poulsen, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Ohl, and Juanita More.

Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Toxic vs. Brownies 4 My Bitches Cat Club. 10pm-3am, \$5-10. Four DJs battle in two rooms.

BAY AREA

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smoove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

Taste Shattuck Down Low. 9pm, \$10. Dance DJs Mpenzi and Romeo move butts with smooth R&B, Bay shakers, and hip-hop.

SUNDAY 22

ROCK/BLUES/HIP-HOP

Blakes, Broken West, Tempo No Tempo Bottom of the Hill. 9pm, \$10.

California Honeydrops, Kally Price Band Amnesia. 9pm, \$6.

Coathangers, Two Dollars Out the Door Hemlock Tavern. 9:30pm, \$5.

Lloyd Gregory, Darlene Coleman Biscuits and Blues. 8 and 10pm, \$15.

Horror X, Moonshine, Hellcaminos, DJ Big Nate Parkside. 8pm.

Eric Hutchinson, Justin Nozuka Café Du Nord. 7:30pm, \$11.

Lifehouse, Ingrid Michaelson, Last Goodnight, Marie Digby and Secondhand Serenade Speedway Meadow, Golden Gate Park, JFK and 25th Ave; www.radioalice.com. Noon-5pm, free. “Alice's Summerthing.”

Moonalice All-Stars Great American Music Hall. 6pm, \$175. Benefit for Haight Ashbury Free Clinic.

O.A.R., Jeremy Fisher Fillmore. 9pm, \$30.

Rev. Peyton's Big Damn Band, Ha Ha Tonka 12 Galaxies. 9pm, \$10.

Terry Savastano Johnny Foley's. 9pm, free.

Volumen Cero, May Fire, Chana, DJ Oro11, DJ EKG 111 Minna Gallery. 7pm, free.

BAY AREA

Butta Fly Soul, Valerie Troutt La Peña Cultural Center. 8pm, \$12-20.

M.D.C., Instant Asshole, John the Baker, Crucial Cause, No Red Flags, Little Boy Blue 924 Gilman. 4pm, \$7.

Metro Sonic Tone Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Quinn Devoux Amnesia. 7:30pm, free.

Le Jazz Hot Café Royale, 800 Post; www.cafe-royale-sf.com. 6pm, free.

Rosalyn Kind Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 7pm, \$35. Also Mon/23.

Linda Kosut Jazz at Pearl's. 8pm, \$20; 10pm, \$15.

Nicholas Payton Yoshi's SF. 7pm, \$24; 9pm, \$20.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

“Savanna Jazz Jam Session” Savanna Jazz. 7:30pm, \$5.

Terrence Brewer Trio Café Claude. 7:30pm.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

Jonathan Poretz 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 8pm, \$25-35.

Tango No. 9 Anna's Jazz Island. 8pm, \$12.

FOLK/WORLD/COUNTRY

Will Dailey, Keaton Simmons, Quiet By Ten Hotel Utah Saloon. 9pm, \$10.

CONTINUES ON PAGE 42 >>



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► **Ryan Aufferberg**, Willow Willow Café Du Nord. 8pm, \$10.

Bedtime Story Rite Spot. 9pm, free.

► **Mosh Ben Ari**, Yossi Fine Independent. 8pm, \$30-50.

Jon Bennett Simple Pleasures Café. 8pm, free.

Nicole McRory Johnny Foley's. 9pm, free.

Yael Naim, **David Donatien** Bimbo's 365 Club. 8pm, \$25.

BAY AREA

Mark St. Mary Louisiana Blues and Zydeco Band Ashkenaz. 8:30pm, \$10.

"Open Mic with Joan Pez and Girl George" Starry Plough. 7:30pm, free.

"Open Mic with the New Rising Sons"

Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 7:30pm.

DANCE CLUBS

► **Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

► **Drunken Monkey** Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.

Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?

► **Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ RasCue and rotating residents Madison, Wizzkey, and Marcella. **SFBG**

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THU 6/19 8:00 pm \$10-up sliding scale	HIP-HOP/FUNK TRACKADEMICKS JACK SPBAT PARAGON DJ AMP LIVE (ZION I) <i>Benefit for Oakland Youth Radio</i>
FRI 6/20 9:00 pm \$13 \$10 students	WORLD GAMELAN X <i>Visceral "Bali-bass" grooves + SWEET SNACKS</i>
SAT 6/21 9:00 pm \$15	THE VOWEL MOVEMENT & SPEAK THE MUSIC PRESENT THE 2008 WEST COAST BEATBOX CHAMPIONSHIP featuring Kid Beyond, Infinite and Soulati (Felonious), Butterscotch, Many Elements, and more
SUN 6/22 3:00 pm \$6 adults / \$4 kids	"SUNNY SUNDAYS" KIDS' SHOW NIGERIAN BROTHERS <i>Authentic West African folk songs and stories</i>
TUE 6/24 8:30 pm \$10	CAJUN/ZYDECO MARK ST. MARY LOUISIANA BLUES & ZYDECO BAND 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride

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THU JUN 26 9PM
FRI JUN 27 9PM
SAT JUN 28 9PM
SUN JUN 29 8PM
TUE JUL 1 7PM
THU JUL 3 9:30
FRI JUL 4 10PM
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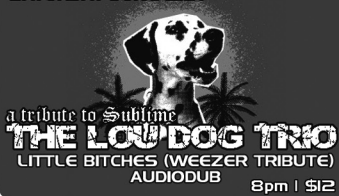
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THURSDAY JUNE 19TH



DRAMARAMA
w/ the Saddle Tramps
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SATURDAY JUNE 21ST



a tribute to Sublime
THE LOUD DOG TRIO
LITTLE BITCHES (WEEZER TRIBUTE)
AUDIODUB 8pm | \$12

THURSDAY JUNE 26TH
8pm | \$8



trfonic

FRIDAY JUNE 27TH



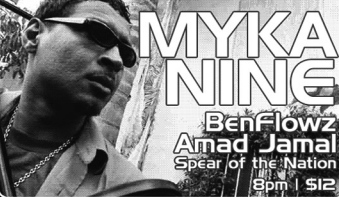
AC/DC 8pm | \$20

SATURDAY JUNE 28TH



POP ROCKS 9pm | \$10

THURSDAY JULY 17TH



MYKA NINE
BenFlowz
Amad Jamal
Spear of the Nation 8pm | \$12

FRIDAY JULY 18TH



PERCEE P & WILDCILD
+ CONSTRUCT EXISTENCE CREW
WRECKLECK. PUBLIC RADIO 9pm | \$12

THURSDAY JULY 24TH 8pm | \$20



THE BLASTERS

FRIDAY AUGUST 8TH



B*G*W
BOYS GONE WILD
featuring members of STROKE 9
and VERTICAL HORIZON 8pm | \$10

SATURDAY SEPTEMBER 6TH



the asylum street spankers
two shows!
7pm | \$25
10pm | \$25

6/18	THE RESSURECTION	DOLORATA	7/11
6/25	SFTV UNPLUGGED IV	BAG OF TOYS	7/12
7/03	BROTHERS COMATOSE	COSTA NOVA	8/14
7/04	NOTORIOUS	WONDER BREAD 5	8/16
7/05	THE CHEESEBALLS	THE ANT SHOW w/ THE B-CUPS	8/29
7/10	BOY IN THE BUBBLE	STUNG	9/13

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6.19
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WITH DJ'S DAWN OF SOUND,
MOODY EVA & MORE
SOULFUL HOUSE, BREAKS & ELECTRO

6.20
Fr **"BREAK/S"**
AFTER PARTY WITH:
BAYONICS FELONIOUS

6.21
Sa **REN THE VINYL**
ARCHEOLOGIST
& SPECIAL GUESTS

6.22
Su **"KING OF KING'S"**
SIERRA NEVADA WORLD MUSIC
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DJ'S SMOKE ONE & FUZE

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6/19
Lava Nights:
Metal Night:
Lair of the Minotaur

Fri 6/20
R&B Fridays
Angelo Luster 9pm
Sara Williams

Fri 6/27
Case 8pm

Sun 6/29
A Taste of But-Tah 6pm

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TUESDAY, JUNE 24 8PM
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FRIDAY NIGHTS

@the de Young

JUNE 20

CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the new exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the Mille Fiori (a 56-foot garden of glass) to the Saffron Tower (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

DANCE to **The Minks**: Girls, in boots playing songs by *The Kinks*.

EXPERIENCE Chihuly-inspired outfits designed by and worn by Stormy Leather. Join in and wear your own Chihuly fashion for the evening.

CREATE wearable art inspired by Chihuly.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

de Young



Golden Gate Park • San Francisco
415-750-3600 • deyoungmuseum.org

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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RADIO WORTH WATCHING
TALK MUSIC HILARITY WISDOM

June 21, 10 AM

– Noon:

At the Freight & Salvage Coffee House, 1111 Addison Street in Berkeley
Michael Meyer, author of *The Last Days of Old Beijing*
The Savory Mike Greensill

July 5, 10 AM

– Noon:

Back to the San Francisco Ferry Building's Port Commission Hearing Room
Asa DeMatteo and Tom Brady, with a (very personal) update on gay marriage legislation
Musician Larkin Gayle
The Jolly Mike Greensill, and much much more!

July 12, 10 AM

– Noon:

Live from the San Francisco Ferry Building's Port Commission Hearing Room

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WEST COAST Live

VISUAL ART



“Punball: Only One Earth”

» PREVIEW From large-scale printmaking to the small masking-tape sculpture *Pillow Talk* (2002), William T. Wiley's anti-genre-fication catalog reaches a grinning pinnacle in the 65 works from the past eight years on display at the “Punball: Only One Earth” exhibit at Electric Works. Wiley's piece, *Punball: Only One Earth* (2007) is a completely remade (and playable) version of Gottlieb's 1964 “North Star” pinball game, which celebrated the nuclear-powered USS *Nautilus*' North Pole undersea crossing. With saturated colors, globes drunk on their own worldliness, and puns on our heated global situation, Wiley's game is an ironic distillation of his acutely history-conscious world. It's as if a marketing agent had bought the rights to his signature characters and symbols — Mr. Unnatural, wick-like ampersands, angelic hour-glasses — and produced a Wiley-model game that the artist then carefully sabotaged late at night while sporting one of his own dunce-cap sculptures, just before its release.

The game is the product of more than a year's collaboration: the original machine came from Electric Works supporter Joe Sweeney. “In my age bracket, pinball machines were everywhere,” Wiley said by phone from his west Marin residence. “You were often eating hamburgers to the sound of *ding, ding!*” Working on this project, he found “a whole culture of pinball people.... It's an actual folk art form: insider, outsider. It touches lots of different things.”

When I ask about what the younger generation, with our poor grasp of history, might be missing in Wiley's work, he laughs and brings the discussion back to the importance of using “humor and absurdity” to critique the present. For Wiley, humor has an element of chance. He found the school desk for the sculpture and print *Deskerado/Child's Play Print* (2007) during a walk to the post office. A random crack in the wood became a red, white, and blue equatorial line on the white-on-black print. “No Child Left A-head,” the print declares, mourning, above all else, our loss of imagination. **(Ari Messer)**

PUNBALL: ONLY ONE EARTH Through July 28. Mon.–Fri., 10 a.m.–6 p.m.; Sat., 10:30 a.m.–5:30 p.m. Electric Works, 130 Eighth St., SF. Free. (415) 626-5496, www.sfelectricworks.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement): 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures.**” Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Aug. 10. “**Women Impressionists.**” Works by Marie Bracquemond, Mary Cassatt, Eva Gonzalès, and Berthe Morisot. June 21-Sept 21. “**Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books.**” Works by surrealist poets and artists. Ongoing. **Contemporary Jewish Museum** 763 Mission; www.thecjm.org. Mon-Thurs, Sun, noon-6pm. \$5, \$4 seniors and students, free for 12 and under and members. “**From the New Yorker to Shrek: The Art of William Steig.**” Works by the cartoon-

ist and creator of *Shrek*. Through Sept 7. “**Being Jewish: A Bay Area Portrait.**” Photos from the Bay Area Jewish community. Through Sept 9. “**In the Beginning: Artists Respond to Genesis.**” Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. “**John Zorn Presents the Aleph-Bet Sound Project.**” Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Jan 4, 2009. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “**Chihuly.**” Glass works by Dale Chihuly. Through Sept 28. **Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. “**Ice Stories: Live Reports from Polar Scientists.**” Live webcasts from Arctic explorers and scientists. Through Sun/22. “**Superstition Obstacle Course.**” Challenge your superstitions by walking under ladders and stepping on sidewalk cracks. Through Sept 1. **Museum of the African Diaspora** 685 Mission; 358-7219, www.moadsf.org. Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm.

\$10. “Double Exposure: African Americans Before and Behind the Camera.” Contemporary and historical photographs (opening party Fri/20, 7pm-midnight; \$25). June 19–Sept 28.
San Francisco Museum of Craft and Design 550 Sutter; 773-0303, www.sfmcd.org. Tues–Wed, Fri–Sat, 10am–5pm; Thurs, 10am–7pm; Sun, noon–5pm. \$5, \$3 students (free first Thurs).
“Within Two Hands: The Eye of the Collector.” Works from the Marer Collection of Contemporary Ceramics of Scripps College. Through June 29.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“Frida Kahlo.”** Exhibition commemorating the 100th anniversary of the artist’s birth. Through Sept 28.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“The Way That We Rhyme: Women, Art, and Politics.”** Politically charged work by women. Through June 29.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–8pm. **“Spared from the Storm: Masterworks from the New Orleans Museum of Art.”** Works by Braque, Cassatt, Degas, Magritte, Monet, O’Keeffe, Picasso, Pollack, and others. Through Oct 5.
Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). **“Birth of Cool: California Art, Design, and Culture at Midcentury.”** Painting, architecture, furniture design, decorative and graphic arts, and music in mid-20th century California. Through Aug 17.
“Cool Remixed.” A look at Northern California “cool” via graffiti art, film, fashion, dance, skate-board, and bike culture. Through Aug 17.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$4-8 (free first Thurs). **“Home Movies.”** Installation of LED lights and film projections. Through Aug 1.
“The Other Night Sky.” Photographs of American spy satellites made through high-magnification telescope lenses by Trevor Paglen. Through Sept 14. **“Mabuhay Gardens.”** Photographs by Bruce Conner documenting the historic punk venue. Through Aug 3.

GALLERIES

OPENING

ArtZone 461 461 Valencia; 441-8680. Tues–Sat, noon–6pm; and by appt. Group show benefitting Visual Aid (reception Sun/22, 4–8pm). June 24–Aug 16.
Collectively Grasp 850 Greenwich; 673-3744. Wed, noon–6pm. “Ring of Fire: Gilded Masi,” mixed media works by Joel Hoyer (reception Thurs/19, 6–9pm). June 19–July 26.
871 Fine Arts 49 Geary, suite 235; 543-5155. Tues–Sat, 10:30am–5:30pm. “Works from the 1940s to the 1960s,” works by Edward C. Corbett. June 24–Aug 30.
Gallery 1988 1173 Sutter; 409-1376. Tues–Sat, noon–7pm. “Everyone In Together,” group show of 45 artists (reception Fri/20, 7–10pm). June 20–July 12.
Giant Robot SF 618 Shrader; 876-GRSF. Mon–Fri, 11:30am–8pm; Sat 11am–8pm; Sun, noon–7pm. “Periphery,” new works by Yellena James (reception Sat/21, 6:30–10pm). June 21–July 16.
Hosfelt Gallery 430 Clementina; 495-5454. Tues–Sat, 11am–5:30pm. “Summer Reading,” group show of works inspired by literature (reception Sat/21, 4–6pm). June 21–Aug 9.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat–Sun, by appt; Tues–Fri, noon–5pm. “Sketch Tuesdays,” live sketch event with emerging Bay Area Artists. Tues/24, 6–9:30pm. One night only. “365,” group show of nouveau surreal and abstract art. Through June 26.
Ping Pong Gallery 1240 22nd St; 550-7483. Tues, Thurs, 6–9pm; Fri, 11am–5pm. “The Beast in Me,” works by Bethany Ayres, Astrid Bowlby, Alexander Cheves, Paul Clipson, Walter Logue, and Reuben Lorch-Miller (reception Fri/20, 6–9pm). June 20–July 18.
Sculpturesite Gallery 201 Third St, suite 102; 495-6400. Tues–Sat, 10am–6pm; Thurs, 10am–8pm; and by appt. “Mind Over Metal,” sculptures by Bruce Beasley, Clement Meadmore, Bret Price, and Gerard Tsutakawa (reception Thurs/19, 5:30–7:30pm). June 19–Aug 16.
Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues–Sat, 11am–6pm. “We Remember the Sun,” group show (reception Wed/18, 7–9pm). June 19–Sept 13.

BAY AREA

California Suiseki Society 666 Bellevue, Oak; www.felixrivera-suiseki.com. “The 14th Annual Exhibition of the California Suiseki Society,” group show of the Japanese art of landscape stones. Sat/21–Sun/22, 10am–5pm. Two days only.

Gallery Route One 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. “GRO Members Exhibition,” group show celebrating Gallery Route One’s 25th anniversary (reception Sun/22, 3–5pm). June 20–July 27.
Mills College Art Museum 5000 MacArthur Blvd, Oak; (510) 430-2164. Tues, Thurs–Sat, 11am–4pm; Wed, 11am–7:30pm; Sun, noon–4pm. “An Insufficiency in Our Screens,” drawings by Charlotte Schulz; “Divine Visions Worldly Lovers,” Indian paintings from the collection of Barbara Janeff; “The Life and Times of Sarah McEneaney,” selected paintings; “Selections from the Mills College Art Museum and F.W. Olin Library Special Collections,” small scale works (reception Wed/18, 5:30–7:30pm). June 18–Aug 3.

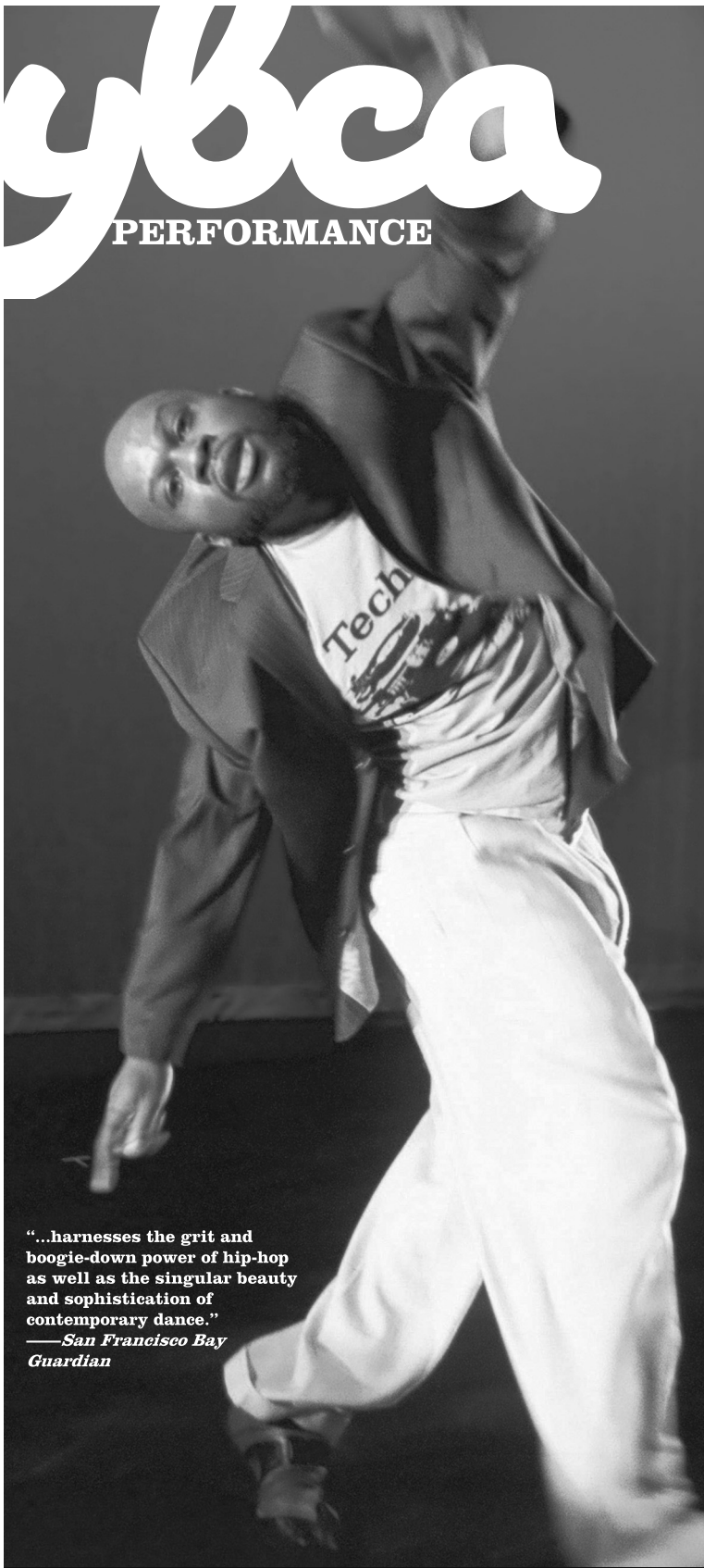
ONGOING

Bank of America Gallery 345 Montgomery; www.bankofamerica.com. Mon–Fri, 9am–6pm. “California Connections: Art from the Bank of America Collection,” works by California artists. Through Sept 26.
Braunstein/Quay Gallery 430 Clementina; 278-9850. Tues–Sat, 11am–5:30pm. “12 Year Retrospective,” works by Kimberly Austin; “Greetings from the Pen(ittentary),” drawings by William Nogue. Through Sat/21.
Bucheon 389 Grove; 863-2891. Wed–Sat, 11am–6pm; Sun, noon–5pm. Recent paintings and sculptures by Mars 1 and David Choong Lee. Through Sat/21.
Chandler Fine Art 170 Minna; 546-1113. Mon–Fri, 9am–6pm; Sat, 10am–5pm. New paintings by Margaret Homan Fitzgerald and ceramic vessels by Ediko Holman (reception Sat/21, 3–6pm). Through July 30.
Crown Point Press 20 Hawthorne; 974-6273. Tues–Sat, 10am–6pm. New etchings by Jockum Nordström; “Summer Choices,” group show. Through Sept 6.
Hespe 251 Post, suite 420; 776-5918. Tues–Sat, 10:30am–5:30pm. “15th Anniversary Show,” group show. Through Sat/21.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues–Sat, 11am–6pm. Works by Alicia McCarthy. Through June 28.
John Pence Gallery 750 Post; 441-1138. Mon–Fri, 10am–6pm; Sat, 10am–5pm; and by appt. “Recent Oil Paintings and Drawings,” by Edward Minoff. Through Sat/21.
Kings Gallery, First Unitarian Universalist Church and Center 1187 Franklin; 776-4580. Mon–Fri, 9am–4pm; Sun, 9am–3pm. Collages, paintings, and prints by Jennifer Alpaugh, Tama Blough, Kathy Dybeck, Melinda Lightfoot, and Patricia Sundgren Smith. Through Sun/22.
Lincart 1632C Market; 503-1981. Tues–Sat, noon–6pm; and by appt. Drawings and an installation by Tucker Nichols. Through Sat/21.
Mezzanine Gallery Hotel Triton, 342 Grant; 673-3080. Open 24 hours. “Just Imagine!,” group show of fantasy landscapes, fantastic creatures, and surreal imagery. Through June 25.
Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs–Sat, 3–6pm; and by appt. “The Land of a Million Cereals,” mixed-media installation by Ryan Alexiev. Through July 12.
Modernism 685 Market; 541-0461. Tues–Sat, 10am–5:30pm. “Décollages from 1965–2006,” works by Jacques Villégé. Through June 28.
Monadnock Bldg 685 Market, floors 3–5; 673-3080. Daily, 9am–6pm (first Thurs, 5:30–8pm). “The New Romantics,” landscape works by Fong Fai, Jack Freeman, and David Regan. Through June 25.
Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Thurs–Sun, noon–7pm. “5 Years and 50 Shows,” retrospective group show. Through June 26.
Paul Thiebaud Gallery 718 Columbus; 434-3055. Tues–Sat, 10am–6pm. Paintings and works on paper by Robert M. Kulicke. Through Aug 16.
Ratio 3 1447 Stevenson; 821-3371. Wed–Sat, 11am–6pm. “Spring and By Summer Fall,” photographs by Ryan McGinley. Through Sat/21.
Receiver Gallery 1415 Valencia; 550-RCVR. Mon–Sat, 11am–6pm; and by appt. “Return to Innocence,” works by Matt Furie and Jay Howell. Through July 25.
Renner Gallery 2344 Market; (650) 867-7446. Tues–Sun, 11am–7pm; and by appt. “Elements: Aer + Water,” photographs by Gregory Bartning and Mark Jenkins (reception Thurs/19, 6–9pm). Through June 29.
Retox 628 20th St; 626-7386. Mon–Sat, 4pm–2am. “Sleeping with the Drummer,” photographs by Chela Blaise O’Brien. Through Sat/22.
Root Division 3175 17th St; 863-7668. Wed–Sat, noon–4pm; and by appt. “Under 100 Exhibiton,” group art show, sale, and live screen-print. Through Sat/21.
San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed–Sat, noon–5pm; Tues, by appt. “Drawing from Another Dimension,” works by Paul Hayes (artist talk June 26, 6–7:30pm). Through July 5.
San Francisco Center for Psychoanalysis 2340 Jackson; 563-3366. Mon–Fri, 9am–4pm. “An Evening of Art IV,” group show. Through Mon/23.
San Francisco Main Library 100 Larkin, sixth floor; 557-4277. Daily, 9am–6pm. “Realia,”

group show of emerging artists, architects, and designers from the California College of the Arts. Through June 26.
Scott Richards Contemporary Art 251 Post, suite 310; 788-5588. Tues–Fri, 10am–6pm; Sat, 11am–5:30pm. Works by Stephen Ibbott and Cheryl Kelley. Through July 19.
Toomey Tourell Fine Art 49 Geary; 989-6444. Tues–Fri, 11am–5:30pm; Sat, 11am–5pm. “Frequencies,” paintings by Michael Ajerman and James Kao. Through June 28.
20 GOTO 10 679 Geary; 746-0884. Thurs–Fri, 7–10pm; Sat–Sun, 3–6pm; and by appt. “IlluminOpArt,” works by Doghood and Worthless. Through Sun/22.
2223 Restaurant and Bar 2223 Market; 431-0692. Daily, 5:30–10pm. “Woods,” photographs by Pat Koenigsberg. Through July 23.

BAY AREA

Avenue 25 Gallery 32 W. 25th Ave., second floor, San Mateo; (650) 349-5538. Mon–Fri, 9–5pm. “The Other Hemisphere,” paintings and drawings by Linda Salter. Through June 26.
Creative Growth Art Center 355 24th St, Oak; (510) 836-2340. Mon–Fri, 11am–5:30pm; and by appt. “New Walls,” group show and unveiling of newly remodeled center. Through Thurs/19.
Esteban Sabar Gallery 480 23rd St, Oak; (510) 444-7411. Mon, Thurs–Fri, 11am–6pm; Sat–Sun, noon–6pm. “Willing to Go There,” new works by Patricia Gillespie. Through Mon/23.
Fourth Street Studio 1717D Fourth St, Berk; (510) 527-0600. Call for hours. Works by Chung Ae Kim, Erik Niemann, and Hallie Strock. Through Sun/22.
Front Gallery 35 Grand, Oak; (510) 444-1900. Tues–Wed, 11am–5pm; Fri, 1–6pm (first Fri, 1–10pm); Sat, 1–4pm. “Myths and Dreams,” works by Alexandra Blum, Ana Hurk, and Calixto Robles (reception July 4, 7–10pm). Through July 25.
Joyce Gordon Gallery 406 14th St, Oak; (510) 465-8928. Wed–Fri, noon–7pm; Sat–Sun, 1–4pm. Recent paintings by Chris Trueman. Through June 26.
Julie’s Coffee and Tea Garden 1223 Park, Alameda; (510) 865-2365. Mon–Tues, 7am–9pm; Wed, 7pm–6pm; Sat–Sun, 8am–7pm. “Delightful Dollies,” mixed-media and computer-generated collage by Donna Mae Montgomery. Through Tues/24.
Lanesplitters 2033 San Pablo, Berk; (510) 845-1652. Daily, 11:30am–midnight. “64 Angelic Studies on the Hayward Fault,” paintings by Shelli Renee Joye. Through June 30.
LoBot Gallery 1800 Campbell, Oak; (510) 282-2622, www.lobotgallery.com. Sat–Sun, 1–6pm. “Decoy,” group show. Through Mon/23. “Space Balls,” interactive miniature golf experience and group art show. Through July 5.
Marin County Civic Center 3501 Civic Center, San Rafael; 499-8350, ext 362. Mon–Fri, 9am–5pm. “Photography with a Twist: The Art of Alternative Process Photography,” works by 16 local artists. Through Sept 18.
NoneSuch Space 2865 Broadway, second floor, Oak; (510) 625-1600. Wed–Sat, 1–6pm. “Roots of My Heart: 2001–2008,” paintings by Ann Skinner-Jones. Through Sat/21.
Oakopolis Creativity Center 447 25th St, Oak; www.oakopolis.org. Sat 2–5pm; first Friday of the month, 7–10pm; and by appt. “What Is a Book?,” group show curated by Sas Colby. Through Sat/21.
O’Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues–Sat, 10am–2pm; and by appt. “Thousand Facets of Wabi-Sabi,” juried group show. Through June 26.
Rebound Bookstore 1541 Fourth St, San Rafael; 482-0550. Mon–Sat, 10am–6pm. “Shikishi,” poetry and calligraphy by Ziuisen Soijima. Through Aug 31.
Richmond Health Center 100 38th St, Richmond (877) 905-4545. Mon, Wed, Fri, 8am–5pm; Tues, Thurs, 8am–8:45pm. “Tricks of the Mind and Other Tales of Survival: Mental Health and Stigma,” group show. Through Aug 28.
Right Angle 310 Forest, Oak; (510) 821-8886. Tues–Fri, 10am–8pm; Sat, 9am–6pm. Acrylic paintings by Helena Tiainen. Through July 31.
Rowan Morrison Gallery 330 40th St, Oak; www.rowanmorrison.com. Wed–Sat, 11am–6pm; and by appt. “The Heart vs. the Mind in a Fight to the Finish,” works by Adam 5100. Through Sat/21.
Shibumi Gallery 1402 Fifth St, Berk; (510) 528-7736. Sat, noon–6pm; Sun, noon–5pm; and by appt. “Childlike-Curious-Complex-Immoral,” drawings, paintings, prints, and sculptures by Sherry Olsen. Through July 27.
Spur Projects 888 Portola, Portola Valley; (650) 529-2040. Mon–Fri, 10am–6pm; and by appt. “Retrospective: Paintings 1962–2008,” works by Ann Hogle. Through July 11.
Swarm Gallery 560 Second St, Oak; www.swarmstudios.net. Tues–Sun, noon–6pm; and by appt. “Improvised Territories,” works by Jeff Eisenberg and Christopher Loomis; “Picket Fencing,” installation by John Casey. Through Sun/22. **SFBG**



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stage

'Tis Pity She's a Whore's Hippolita (Susan Gibney, center) congratulates — or does she? — a newlywed couple that consists of Annabella (René Augesen, left), who secretly loves her own brother, and Soranzo (Michael Earle Fajardo, right), who happens to be Hippolita's ex.

PRODUCTION PHOTOS BY KEVIN BERNE (WWW.KEVINBERNE.COM)



Blood in, blood out

Can incest and vengeance right an upside-down world?

By Robert Avila
› a&eletters@sfbg.com

In John Ford's *'Tis Pity She's a Whore*, when Parma's bright and talented Giovanni (Michael Hayden) confesses to Friar Bonaventura (Steven Anthony Jones) his passion for his equally exceptional sister, Annabella (René Augesen), the friar is quick to understand the stakes, declaring, "We have need to pray." He advises Giovanni to turn from so unnatural a desire to repentance and sorrow. "Acknowledge what thou art," he tells him, "a wretch, a worm, a nothing." But this strikes us as something of a denial of nature too, especially given our protagonist's rare qualities. And it's soon clear that religion will give him no solace or cure anyway. This is unsurprising, since the church — headed by a slimy cardinal (Jack Willis) — is a thoroughly dishonest institution deeply implicated in the pervasive corruption of the age. So where should Giovanni's faith and ultimate allegiance lie in such a world? And where, in turn, should our sympathies lie?

Such questions go to the heart

of what remains provocative and compelling in John Ford's Jacobean tragedy four centuries on. It makes a kind of irrefutable sense within the context of the play that Giovanni and Annabella (clearly intended as a darker version of Romeo and Juliet) would pursue a mutual affinity and blood bond to the extremes of physical and emotional passion — with tragic consequences of course. But the surprise is that while tragic, the consequences are also, morally speaking, far from straightforward. Forging a bond that denies and defies a fallen world and its judgment, their relationship finally succumbs to the order of the day — which is to say, the disorder of violence — by self-destructing in an orgy of blood vengeance.

'Tis Pity She's a Whore, Ford's best-known work — whose central incest plot comes wrapped in intervening subplots driven by jealousy, power, and revenge — plumbs moral confusion and the individual conscience in a hypocritical and vicious age. No wonder it feels thematically and dramatically vital in our own spiraling time. Ford depicts a world —

the tumultuous mid-17th century — where the Elizabethan certainties of Shakespeare's day have dissolved and authority has blurred. Meanwhile, material and carnal appetites have bloomed like overripe fruit in a dilapidated garden that looks more like a jungle. The cruelty and gore here barely merit a raised eyebrow by today's brassy standards, whether in the realm of entertainment, art, or politics. But in Ford's time and ours, taboos don't so much disappear as they become tantalizingly flimsy, porous and seductive, Guantánamo being one byword for this.

The still-burning fire in Ford's tragedy is inconsistently sustained, however, in American Conservatory Theater's new production, requiring a wade through a fairly static and fitfully persuasive first act to get to the juicier scenes and forceful momentum of the second. Artistic director Carey Perloff puts wonderful care into the production values and her casting is generally shrewd (in addition to leads Augesen and Hayden, who really heat up by the end, Anthony Fusco, Susan Gibney, and Gregory Wallace turn in particularly noteworthy performances). The baroque world of Ford's play and our time is architecturally bridged, meanwhile, in Walt Spangler's multi-leveled scenic design — an abstracted cathedral in its jewel-like beaded

curtains, scattered candles in soft-colored glass, steep metallic stairways, and a treelike cluster of massive dangling organ pipes enshrouding composer-musician Bonfire Madigan Shrive and her cello on a recessed tier. The "avant-baroque" cello score and Shrive's occasional anguished vocal lines add a somewhat thinner aural texture to character and scene than seems intended. But the set is stunningly integrated with Robert Wierzel's sensual lighting design, evoking baroque canvases while draping the action in a sense of carnal luxury and exquisite decadence.

It's a bumpy ride, but the end is well played and gripping, casting a memorable image of Giovanni drenched in the blood of his sister and lover, having utterly retreated into himself — literally into the womb of his flesh and blood, where sibling, wife, and child have all become horribly blurred. In the play's crowning and irresolvable tension, incest is both a fundamental violation of natural order as well as an assertion of blood as the only terra firma in a world of quicksand. **SFBG**

'TIS PITY SHE'S A WHORE

Tues.–Sat., 8 p.m. (also Wed. and Sat., 2 p.m.); Sun., 2 p.m., \$14–\$82
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Marc Bamuthi Joseph

» **PREVIEW** Marc Bamuthi Joseph is an artist who makes you want to bow down in admiration or curse the gods for bestowing him with so many talents. He's a poet. He's a singer. A dancer. An actor. An activist. And good-looking, to boot. It doesn't seem fair that one human being should possess so many gifts, even when he uses them for the benefit of others by revealing truths about environmental destruction, human devastation, and the experience of fatherhood. Joseph draws connections between the global and the personal to express the idea that all politics is local. Although his reputation primarily is based on his solo choreo-poems — most prominently *Word Becomes Flesh* (2003) — with his 2005 hip-hop *Scourge*, he stepped outside his comfort zone into the arena of ensemble work. For that collage-meditation on being an American of Haitian descent, he brought in a combination of actors and dancers. Now with *the break/s: a mixtape for stage*, he returns to the solo form. Taking Jeff Chang's tome *Can't Stop Won't Stop: A History of the Hip-hop Generation* (Macmillan, 2005) as a starting point, Joseph puts his own perspective on the phenomenon. He has called the work “a travel diary recorded as dream. It's Lewis and Clark at hip-hop's Mason-Dixon line. It's one last look at Africa.” **(Rita Felciano)**

MARC BAMUTHI JOSEPH Thurs/19–Sat/21, 8 p.m. Yerba Buena Center for the Arts, 701 Mission, San Francisco. \$23–\$30. (415) 978-2787, www.ybca.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to sfbg.com.

THEATER

OPENING

Work Eats Home Phoenix Theatre, 414 Mason; 814-3944, www.sleepwalker-theatre.com. \$12 (half price on Fridays). Previews Thurs/19, 8pm. Opens Fri/20, 8pm. Runs Thurs-Sat, 8pm. No show July 4. Through July 12. Playwrights explore the blurry line between work and personal life in a series of one-acts presented by Sleepwalkers Theatre.

BAY AREA

Snapshots TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. \$26-64. Previews Wed/18-Fri/20, 8pm. Opens Sat/21, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 13. TheatreWorks stages the West Coast premiere of Steven Schwartz's musical about a couple's 30-year relationship, featuring popular songs from Schwartz's *Wicked*.

ONGOING

Attack of the Killer-B Movies Exit Stage Left, 156 Eddy; 673-6847, www.theexit.org. \$15-20. Fri-Sat, 7pm; Sun, 9pm. Through June 22. After the recent Dark Room debut of these killer B-movie spoofs created some-

thing of a buzz (if you'll pardon the expression), the Exit presents a remount of all three features: *The Blob*, *The Birds*, and *The Bitter Fruit* — the last one billed as a legally sanctioned “original” classic by and starring Bay Area “bad seed” Sean Owens. And speaking of bills, in a winning rendition of *The Birds*, the charming ensemble (backed by little more than Jeremy Solterbeck's able black-and-white animation) relied deftly on their ability to assume a variety of roles and chirps to pick up the campy, Freudian heart of Hitchcock's classic and soar with it, leaving this reviewer hungry for more mock mayhem. Director Michelle Talgarow's sharp staging makes clever use of physical gesture and limited sets, and the original movie scripts come cannily streamlined by coproducer Owens, who joins an altogether excellent set of comedic actors (including Nancy Bower, Damien Chacona, Flynn deMarco, Jordan Eldrege, Jim Jeske, Gerri Lawlor, Josh Lenn, Alexia Staniotes, Talgarow, and Don Wood) to bring each of these popcorny nightmares to life. (Avila)

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Buried Child Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30. Thurs-Sat, 8pm. Through July 20. Christian Phillips and Jennifer Welch direct Sam Shepard's 1979 Pulitzer Prize-winning play.

Darren Romeo: the Voice of Magic Post Street Theatre, 450 Post, second floor; 771-6900, www.poststreettheatre.com. \$40-65. Tues-Sat, 8pm (also Sat, 2pm). No show

CONTINUES ON PAGE 50 »

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ONGOING

CONT>>

June 29. Additional matinee June 25, 2pm. Through July 13. Sure enough Siegfried and Roy showed up on opening night to urge on their protégé, magician-singer Darren Romeo (billed as “the voice of magic”), but you won’t find any animals or even any very original illusions in this overly slick and quickly boring Las Vegas act, which at times seems to have landed in San Francisco by some terrible mistake. Romeo is not a singer to write home about and his renditions of pop classics are often difficult to recognize. Much like the magic acts themselves, they come too distorted by “production values” (the whole show reads like TV, only bigger) to be very compelling. A skillful and personable enough guy, Romeo was probably at his best when doing a masterful no-frills card trick for a little girl in the audience. (Avila)

From Russia with Love: A Night of Song, Story, and Vodka New Conservatory Theatre Center, Theatre III; 861-8972, www.nctcsf.org. \$28. Fri-Sat, 8pm; Sun, 2pm. Through June 28. Katya Smirnoff-Skyy kicks off the 2008 Summer Cabaret Series at the NCTC.

Hairspray Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$30-80. Wed/18-Sat/21, 8pm (also Wed and Sat, 2pm); Sun/22, 2pm. Dancing queen Tracy Turnblad turns Baltimore on to big girls with big hair in this musical comedy set in the ’60s.

headspace Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$14-28 sliding scale. Thurs/19-Sat/21, 8pm (also Sat, 3pm). Boxcar Theater’s new play, a collaborative work based on a drama therapy thesis by company member Sarah Korda, takes place in the multi-character mind of thirtysomething Anna (Stephanie Renee Maysonave), who, owing to a distant childhood trauma, hesitates to make a life-changing move. Different voices from her family and her own fractured personality — her mother and father (Michaela Greeley), her playful child-self Small (Rena Marie), her assertive young-adult self Free (Kathryn Tkel), her future-self, the painter Prospect (Treacy Corrigan), and a distracting Siren (Greeley) — all compete for attention over the course of two fairly predictable and plodding acts. In their presence, Anna weighs the responsibility of marrying her girlfriend and assuming joint custody of her girlfriend’s child while wrestling with the fraught memory of a family disaster and the associated guilt she’s carried since. The direction by Korda and artistic director Nick A. Olivero makes good use of the theater-in-the-round but the pacing is a bit too regular and the acting — too saccharine at times as well as uneven — feels constrained by an overdetermined set of characters and outcome. (Avila)

Heist a Crow Stage Werx, 553 Sutter; 385-6296, www.helpwalrus.com. \$15. Fri-Sat, 8pm. Through June 28. Sean Kelly, founder of the now defunct, formerly crazy Spanganga Gallery venue, revives his 2006 comedy about the afterlife.

I’m Still Standing: A Celebration of the Music of Elton John Zeum Theater, 221 Fourth St.; 749-2228, www.act-sf.org. \$15.50-20.50. Wed/18-Sat/21, 7:30pm (also Sat, 2pm). After running shows featuring the music of Janis Joplin, Sting, and the Beatles, the A.C.T. Conservatory works in hits by the bespectacled knight.

It’s Murder, Mary New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34. Wed-Sat, 8pm; Sun, 2pm. Through June 28. Co-authors Andrew Black and Patricia Milton put the camp into their whodunnit set on the Russian River.

Jihad Jones and the Kalashnikov Babes Thick House, 1695 18th St.; 401-8081, www.goldenthread.org. \$15-25. Thurs-Sat, 8pm; Sun, 5pm. Through June 29. Witnessing the internal conflict of a reluctant seduction is not pretty. But it can be pretty funny or, considering award-winning playwright Yussef El Guindi’s latest world premiere, hilarious. Enjoying another world premiere by Golden Thread Productions, Jihad Jones fulfills its mission of presenting Middle Eastern perspectives — in this case, that of an Arab American actor offered a career-breaking role as ...an insane, hostage-holding, rap-

ing-and-pillaging terrorist. Kamal Marayati plays the struggling actor, Ashraf, and the audience suffers (with lots of laughter) his futile attempts to convince himself that the “dream role” is truly satire and not a gross denigration of his entire culture. Directed by Mark Routhier (most recently of Magic Theatre’s *The Monkey Room*), this farcical comedy about stereotypes hosts its own cast of caricatures: there are times when you wish Ashraf’s obnoxiously unscrupulous agent, Barry (played by David Sinaiko), was off the stage, and the haughtiness of actress Cassandra Shapely (Cat Thompson) is redeemed only after giving Ashraf some feminist-inspired advice. Jessica Kitchens’ over-sexed receptionist provides perfectly timed doses of comic relief, while Julius the director, played by Mark Rafael Truitt, remains oblivious to the offensive script. In the midst of these types, Ashraf must grapple with his principles and his desire to not join the “slag heap of has-beens.” Again, not a pleasant sight, but definitely a thought-provoking 90 minutes. (Kat Renz)

Men in Uniform New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. No show June 29 or July 4. Through July 6. Eight shorts by local playwrights investigate the nature of masculinity.

Men with Microphones Dark Room Theater, 2263 Mission; www.menwithmicrophones.com. \$15. Fri-Sat, 8pm. Through June 28. Everyone has a secret to keep in Aaron S. Luk’s new play about a film fest screening stolen reels.

Octopus Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. \$20-45. Extended run: Thurs-Sat, 8pm. Through June 21. So easy to say I love you — who can’t say I love you? But what we think it means and what it finally amounts to are usually worlds apart. This can make for rude awakenings, like a flash flood in your apartment or an unscheduled trip to the bottom of the sea. Such things and more lay in store for two couples following a single night of group sex. Twentysomethings Blake (Patrick Alparone) and Kevin (Eric Kerr) hook up with fortysomethings Max (Liam Vincent) and Andy (Brad Erickson), precipitating post-coital friction between the younger guys and then, after the appearance of a waterlogged telegram delivery boy (Rowan Brooks), something much heavier. In Steve Yockey’s definitely uneven but passionately intelligent and worthwhile new play, a surreal break in the otherwise realistic action foreshadows and transposes the shock to our slumbering imperfect bliss when mortality taps us on the shoulder. That the lovers are all men and the fallout menaced by the lingering shadow of AIDS does not diminish the play’s more universal themes — namely the nature of love and the soul-challenging responsibility for the loved one it entails — even as Octopus updates the AIDS crisis for a new generation in this solid Magic Theater production helmed by Kate Warner. (Avila)

Out of This World Eureka Theatre, 2115 Jackson; 255-8207, www.42ndstmoon.org. \$22-38. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through June 29. Musical theater company 42nd Street Moon performs the Cole Porter show that supernaturally sets Greek gods and Hollywood royalty in 1950s Athens.

Point Break Live! Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Squeeze Box Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale (\$35 for Sat/21 San Francisco International Program benefit). Sat, 5pm; Sun, 7pm. Through June 29. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up instead working the graveyard shift at a Santa Monica shelter for mentally ill homeless women, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she’s on the brink of thorough disillusionment when a budding romance

with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenious accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she’s still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran’s chops (she came up through the famed Los Angeles-based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

7 Sins Exit Theatre, 156 Eddy; 206-1540, www.sffringe.org. \$14-20. Fri/20-Sat/21, 8pm. After a successful run at the Rhino, James Judd moves his comedic solo show about his life of committing cardinal acts of badness to the Tenderloin.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Strange Travel Suggestions Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale. Extended run: Thurs-Fri, 8pm; Sat, 5pm. Through June 28. Jeff Greenwald spins tales from his 25 years of traveling abroad.

Theater of the Ridiculous Revival Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. \$10-69. Wed, showtimes vary; Fri-Sat, 8pm; Sun, 3 and 6pm. Through July 30. Starring original members of the Cockettes, The Thrillpeddlers present three high-camp programs: White-Hot and Warped multimedia night (Wed); Charles Busch’s *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam’s *Jack and the Beanstalk* (Sun).

’Tis Pity She’s a Whore American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-82. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through July 6. A.C.T. artistic director Carey Perloff directs John Ford’s Jacobean incest tragedy, with live music performed by Bonfire Madigan Shive. See “Blood in, blood out,” page 48.

Tuna Does Vegas Curran Theatre, 445 Geary; 512-7770, www.shnsf.com. \$25-75. Tues-Sat, 7:30pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 28. The Texan “Greater Tuna” duo Joe Sears and Jaston Williams head to Sin City in their new comedy.

The W. Kamau Bell Curve Shelton Theatre, 533 Sutter; brownpapertickets.com. \$20. Thurs, 8pm. Through July 31. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today’s headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina)

What Mama Said about “Down There” Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

The Busy World Is Hushed Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$40-42 (\$50 for opening). Preview Wed/18, 8pm. Opens Thurs/19, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 20. Aurora Theatre Company closes its season with a staging of Keith Bunin’s 2006 play directed by Robin Stanton.

The Full Monty Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031, www.masquers.org. \$20. Fri-Sat, 8pm; Sun, 2pm. Through July 5. Six regular Buffalo, New York guys find an income and catharsis as male strippers.

Franz Kafka’s Love Life, Letters, and Hallucinations in Short Scenes with Live Actors Berkeley City Club, 2315 Durant; 1-800-838-3006, www.brooksiderep.org. Thurs-Sat, 8pm; Sun, 5pm. Through June 29. This bio-drama also includes insight into the sex life of the famed 20th-century novelist.

The Musical of Musical (The Musical!) Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. Call for price. Call for days and times. Through Sat/21. CenterREPeritory Company takes on Eric Rockwell and Joanne Bogart’s spoof of Broadway composers Rodgers and Hammerstein, Stephen Sondheim, and more.

DANCE

Joe Goode Performance Group Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.ybca.org. \$25-40. Fri-Sat, 8pm; Sun, 7pm. Through June 15. Joe Goode’s adorable hero is a not-quite-three-foot concoction of wood, plaster, and cloth. Master puppeteer Basil Twist gave him his body; Goode and his dancers gave him a soul. With this world premiere Goode has created one of his most poetic works in years. He has done so with five new dancers who seem to have inspired choreography as richly physical as any he has done. The piece’s floating lifts, wrestling holds, and tumbling rolls looked spontaneous but were finely shaped. A male-female duet spoke of tortuous relationships with fury and compassion; a quartet for four bare-chested males came across as erotic and tender. Overall, the piece explores a question that has preoccupied him for his entire career: how does an outsider find a place for himself in life? Bringing his customary tenderness, wit, and melancholy to the inquiry, he rarely hit a wrong note. *Wonderboy*’s outsider character begins life as a sensitive little boy who watches the world from the safety of his home (designed by Dan Sweeney). Gradually he steps out and encounters rejection, rage, and love — especially with dancer Andrew Ward — before finally finding a community of his own. It is not to be missed. (Felciano)

Marc Bamuthi Joseph Yerba Buena Center for the Arts, 701 Mission, San Francisco. (415) 978-2787, www.ybca.org. \$23-\$30. Thurs-Sat, 8pm. See pick box.

San Francisco Ethnic Dance Festival See Web site for dates, prices, and locations of shows. 474-3914, www.worldartswest.org. June 1-29. The 30th anniversary season features more than 500 Northern Californian dancers and musicians in addition to 50 international guest artists.

BAY AREA

2008 Oakland Dance Festival Malonga Casquelourd Center for the arts, 1428 Alice, Oakl; www.oaklandnet.com, www.companycballet.org. \$10-25. Fri-Sat, 8pm; Sun, 2pm. Company C Contemporary Ballet presents and performs in this year’s festival, which also features dancers from ODC/Dance and the San Francisco Ballet.

PERFORMANCE

Circus Showcase Extravaganza Circus Center, 755 Frederick; 759-8123, www.circuscenter.org. \$12-20. Thurs-Sat, 7pm (also Sat, 3pm); Sun, 2 and 6pm. Students from the Circus Center perform.

The Eleventh Annual National Queer Arts Festival See Web site for schedule of shows, prices, and times. www.queerculturalcenter.org. June 1-30. This year’s festival features performances by Armistead Maupin, Guillermo Gómez-Peña, and Marga Gomez, plus the return of Dynasty Handbag.

Fauxgirls! Kimo’s, 1351 Pok; 885-4535, www.fauxgirls.com. \$10. Sat, 10pm. The drag cabaret show features Victoria Secret, Chanel, Tiger Lily, and more.

Gay Artists and Writers Collective Magnet, 4122 18th St., gawksf@yahoo.com. Free. Tues, 7pm. The open mic brings together writers, artists, spoken word performers, musicians, and more.

Golden Gate Men’s Chorus San Francisco Conservatory of Music, 50 Oak; www.sfcsm.edu, www.gmgc.org. \$20. Sat and Tues, 8pm; Sun, 5pm. The all-male vocal ensemble performs.

Hubba Hubba Revue DNA Lounge, 375 Eleventh St; www.dnalounge.com, www.hubbahubbarevue.com. \$12-15. This month burlesque cabaret troupes shake their bon-bons in Greco Roman style.

Monday Night Marsh Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$7. Mon, 7:30pm. Local soloists and playwrights present their works in progress.

19:29 Mosser Hotel, 54 Fourth St; www.nineteentwenty-nine.co.uk. \$19-22. June Wed-Wed, 3, 5, 7, 9pm. A British company performs Sarah Kane’s 1995 *Blasted* in a hotel suite.

Off the Charts Punch Line Comedy Club, 444 Battery; 397-4337, www.comedyoftimlee.com. \$10. Mon, 8pm. Comedian Tim Lee, PhD, brings comedy to scientific phenomena with the help of PowerPoint.

Pocket Opera Legion of Honor, 34th Ave & Lincoln; 972-8930, pocketopera.org. \$20-37. Sat, 2pm. The English-language opera company stages Gaetano Donizetti’s tale of intrigue and betrayal in the court of Elizabeth I, *Roberto Devereux*, presented in translation by Donald Pippin.

R. Buckminster Fuller: The History (and Mystery) of the Universe Cowell Theater, Fort Mason Center, Buchanan and Marina; 345-7575, www.zpace.com. \$75-100. Fri, 8pm. D.W. Jacobs returns with his solo show about the inventor for a one-night stand benefitting Z Space Studio.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330, www.sfoopera.com. \$15-290. This week: Richard Wagner’s *Das Rheingold* (Thurs, 7:30pm; Sun, 2pm); George Frideric Handel’s *Ariodante* (Wed, 7:30pm; Sat, 8pm; Tues, 8pm); and Gaetano Donizetti’s *Lucia di Lammermoor* (Fri, 8pm, with free simulcast viewing in AT&T Park; Mon, 7:30pm).

The Skin of Our Teeth Randall Museum Theater, 199 Museum; 753-7037, www.sffct.org. Free. Thurs-Sat, 7:30pm; Sun, 3pm. San Francisco Free Civic Theatre presents the Thorton Wilder play directed by Glenn Havlan and starring Debi Durst as Mrs. Antrobus.

Suzanne Westenhoefer Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therrazzroom.com. \$35-40. Thurs-Sat, 8pm. The gay stand-up comic tells it like it is.

2008 Fresh Meat Festival Project Artaud Theater, 450 Florida; 863-9834, www.freshmeatproductions.org, www.brownpapertickets.com. \$15. Thurs-Sat, 8pm; Sun, 7pm. This year’s line-up of trans performers includes classical guitarist Neila Baguio, the all-male Barbary Coast Cloggers, folk dance company Colombian Soul, the Freeplay Dance Crew, Mission-born writer Pardo Gomez, counter-tenor Jose Luis Munoz, the Transcendence Gospel Choir, musician/poet Shawna Virago, festival founder and dancer Sean Dorsey, and much more.

Whole Story: Notecards Intersection for the Arts Gallery, 446 Valencia; www.watchword-press.org. \$5-10 sliding scale. Thurs, 7:30pm. Through June 26. More than 40 performing and visual artists create an interactive literary experience based on the writings of Britta Austin for this Watchword Press presentation.

BAY AREA

Pidge Meade PSP Theatre, 1050 Crespi Dr., Pacifica; (650) 359-8002, www.pacificaspindriftplayers.com. \$10. Fri-Sat, 8pm. The solo performer stars in her autobiographical show *P.I.D.G.E. My Life as an Acronym*.

The Rites of Summer Poetry Festival 1735 Tenth St., Berk; (510) 528-8713. Free. Sun, 1-5pm. Poets Melinda Gohn, H.D. Moe, Blake More, Mary Rudge, and many more celebrate the solstice at a spoken word event that includes an open mic. **SFBG**



Seven Hells of SF Bike Tour

» **PREVIEW** Bust out that trusty San Francisco bike map — the one that is in tatters if you're forever trying to avoid pedaling up concrete mountains — and look for the dark orange parts. These are the evil lands, wherein trolls guard 18-percent grades (at least) and pixies lie in wait to slip your chain out of the lowest gear — your only hope! — in the middle of the near-vertical ascent.

As spring turns to summer, we're all in need of a heart-pumping adventure, an exploration of the places we dare not go. The Seven Hells of SF Tour is the quintessential quest for any cyclist in love (or occasional hate) with the area's natural topography. In this third two-wheeled tribute to masochistic tendencies and bulging gastrocnemius (yes, calf) muscles, tour leaders Dan Reider and San Francisco Bike Coalition's Frank Chan have devised a brand new route. Beginning with a warm-up ride from the Panhandle to Ocean Beach and back, the four-hour journey then turns epic, tackling Mount Sutro, Twin Peaks, Mount Davidson, Noe Valley [sic], and Russian and Nob hills before finally conquering Pacific Heights, where the route incorporates the third and fifth steepest blocks recognized by the city's Bureau of Engineering, plus a climb up Divisadero Street. Bru-tal. Just grab your bike (not the fixie, what are you thinking?!), a kiddie pool's worth of water, and your awesomeness. **(Kat Renz)**

SEVEN HELLS OF SF BIKE TOUR Sat/21, 11 a.m., free. Meet in the Panhandle near the statue of President McKinley, Fell and Baker, SF. (415) 431-BIKE, www.sfbike.org

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

WEDNESDAY 18

The Resurrection of Sisters' Bingo San Francisco Performing Arts Center, Green Room, 401 Van Ness, SF; www.sistersbingo.com. 7pm, \$30. Yeah, thirty bones is kind of steep for bingo, but it raises funds for some worthy organizations, and, well, it's the Sisters of Perpetual Indulgence we're talking about here. "This certainly ain't your grandma's bingo," says Sister Barbi Mitzvah, "it's more like the bastard child of *The Sound of Music* and *The Rocky Horror Picture Show*."

THURSDAY 19

The Fillmore Project: Community Forum Day and Celebration African American Art and Culture Complex, 762 Fulton, SF; (415) 922-2049. 6-9pm, free. The Fillmore Project will, through historical research, culminate in a dance-theater production celebrating the neighborhood's vibrant culture. This celebration includes a slideshow of photographs by David Johnson, famous for documenting the 'Mo in the jazz days of the '40s and '50s, plus an interview with sax master Jules Broussard, and a live set by Howard Wiley and the Angola Project. Oh, and free food, wine, and beer. Seems like a can't-miss evening to me.

FRIDAY 20

"Dreaming Outside the Walls" Balazo Gallery, 2183 Mission, SF; (510) 381-1287. 8pm, \$7-50 sliding scale. My daughter's been singing extemporaneous rock songs from her early hit "Step on a Pigeon, Yeah!" at age three, to her more sophisticated "Hey Girl — Go Rock the World," at age seven. Having recently seen the doc *Girls Rock!*, about music camps for girls, she's basically on the fast-track to rock 'n' roll superstardom. This event, featuring live sets by the Brass Liberation

Orchestra, Rebecca Riots, and Blue Rabbit, benefits the Palestinian version of the Girls Rock camp in the West Bank called Needle in the Groove.

SATURDAY 21

Mischief Mayhem Pub Crawl Irish Bank, 10 Mark Lane, SF; (415) 776-7455. 7pm-2am, \$15-20. Starting at the Irish Bank, this pub crawl hits a total of six bars and two nightclubs, officially ending at 2am, but really ends the next morning as you frantically search for a glass of water and an icepack for your aching dome. Entry price includes a "checklist" T-shirt with tasks for the night like "kiss a cop" and "do a body shot." Bonus points for combining the two.

SUNDAY 22

"The Art of Masalas" Pauding and Company, 1410 D 62nd St., Emeryville; (510) 206-4937. 5-9pm, \$50 (reservations required). I love Indian food. Unfortunately, the range of my culinary skills begins and ends at scrambled eggs. Good thing chef Ruta Kahate will lead be leading this Slow Food event through the creation of four delicious dishes, including chutney chicken curry with a green masala, sautéed shell-on jumbo shrimp with a goan red masala, and sambar dal stew with vegetables. Just typing that made my mouth water.

TUESDAY 24

"The Pornography of Power: Have the Defense Hawks Weakened America?" Commonwealth Club, 595 Market, second floor, SF; (415) 597-6705. 6pm, \$18. This talk will be given by journalist Robert Scheer, who's interviewed every President since Nixon and is the author of *Playing President: My Close Encounters with Nixon, Carter, Bush I, and Clinton — and How They Didn't Prepare Me for George W. Bush* (Akashic Books, 2006). Meaning, I guess, that none of the prior heads of state invited him to beer bong Schlitz in the Oval Office. **SFBG**

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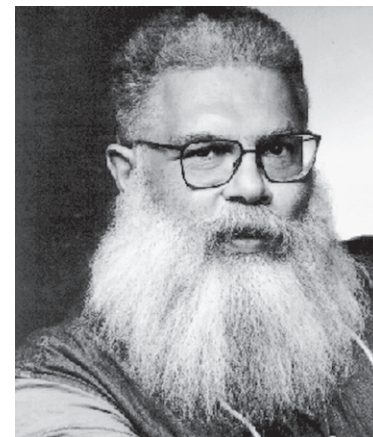
ISBN REAL Samuel R. Delany is best known as a science fiction writer. And it's a good bet that once people see the documentary

The Polymath, or The Life and Opinions of Samuel R. Delany, Gentleman — screening this week at the San Francisco International LGBT Film Festival — Delany will be equally well known as a prolific tea-room queer (50,000 and counting), a lifestyle that has informed much of his fiction. By all rights, either of these enthusiasms should provide the best inroad to Delany's work. But I'm not so sure that's true.

What I've read of Delany's science fiction is ambitious, path-clearing, and fearless in its treatment of sex and race. It also tends to let ideas outperform style. Some selections of his work tighten the gap more successfully than others. *Triton* (Bantam, 1976), sometimes published as *Trouble on Triton*, is simultaneously much more effective and much less ambitious a work of art than its megahit predecessor *Dhalgren* (1975), a book of commendable narrative and sociological experimentation that still feels, page by page, over-determined and overly dependent on dialogue for orientation.

When Delany writes about sex beyond the speculative landscape, he has no less a tendency to dote on ideas, often leaving the reader bloated with enlightenment and blue-balled by the promise of a tight story. His "pornotopic" novel *Mad Man* (Voyant, 2002) is in many ways a beautiful rumination on the staggered evolution of social tolerance, the ways in which our complex alliances and prejudices can work at cross-purposes. While it's also admirably brutal on the average reader's gag reflex, it's still probably best to select a few boutique items — like maybe the scat play and interspecies fellatio — and save the cavernous foreskin tubes of smegma for another novel. Similarly, while *Dark Reflections* (Running Press, 2007) is equal to Christopher Isherwood's 1964 *A Single Man* at exposing the animal humility of an aging literary life, it relinquishes its eerie sad hush to a bulbous interlude of bathroom-sex protocol.

Really, Delany is too forgiving of his enthusiasms — be they technological, sexual, or literary — to exclude what thoughts they might inspire, to avoid treating fiction as specimen capture. Some of the most impressive bits of *Mad Man* are simple lists of auton-



omous thoughts discovered in the notebook of a deceased philosopher. But the beauty of the lists make them no less transparent an opportunity for Delany to do some housecleaning. And while he was able to parlay his mania for inclusion into the artistic success of *Phallos* (2004), a great little faux-academic novel about an erotic text of mysterious provenance, writing about writing seems an awfully limiting way of solving the problem.

Unless you do it up right, in nonfiction. Though they are not by and large what have earned him his notoriety, works of criticism, memoir, and pedagogy shine brightest on Delany's mantle. His elegy to the egalitarian sex culture of pre-Giuliani Times Square, *Times Square Red, Times Square Blue* (NYU Press, 1999), is deservedly well known. Though not as prominent, *About Writing* (Wesleyan, 2005) is a fantastic collection of essays, letters, and interviews on writing as a craft. Equally worthy is *Silent Interviews* (Wesleyan, 1994), a collection of souped-up interviews that deftly handle many of the concepts he has tried, with mixed results, to illuminate in his fiction. One particularly memorable piece in the collection is "Toto, We're Back!", a 20-page crucifixion of some insidiously parochial questions posed by a couple of poor professors who thought they were being obsequious. Not only is it a brilliant demonstration of intellectual sadism, it's also an intriguing examination of the nature of genre as well a solid beginner's guide to the notables of science fiction. Though he is but one such notable, there are few better places to start. (Jason Shamai)

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 (3) Chicken-chipotle sausage, jalapeño poppers, and a 209 gin chaser, Broken Record, SF
 (4) \$5 coffee, Intelligentsia Coffee and Tea, Los Angeles
 (5) 2006 Zeltingen-Mosel Riesling Kabinett, Fish and Farm, SF



The custom of the country

By Paul Reidinger
 > paulr@sfbg.com

If Marin County is a state of mind, would it be catty to describe that state of mind as schizophrenic? Despite a compact geography, Marin shows the world a surprising number of faces; there's Mount Tam, Muir Woods, Black Sands Beach with its sporty naked people, the writhing population centers in the southeast (my least favorite quarter), and — my most favorite — the rolling, wooded, gently farmed county to the west.

West Marin is an enchanted realm, a genteel Arcadian dream. The city is just 20 miles distant, but one does not feel it. For those of us who've had occasion to live in one of the great metropolises of the East, whose sprawl can take several frustrating hours to escape, this swift vanishing of *urbis* is an abiding miracle. Humanity's self-absorbed throbbing subsides, and there is peace across a landscape luminously painted by Thaddeus Welch more than a century ago. The two-lane roads, uncluttered with traffic, wend through tidy little villages and country junctions often punctuated by sharp church steeples, past neatly kept fields, pastures, and orchards. And at the end of one of those roads — Sir Francis Drake Boulevard, to

be precise — lies the Olema Inn, an oasis of civilization and civility.

The Olema Inn has been a fine restaurant for nearly a decade, but its deeply atmospheric building is far older, with roots extending back well into the 19th century. When you step onto the Victorian veranda, you have a momentary vision of Mark Twain standing there, gazing out, maybe waiting for a stagecoach or looking for a spittoon — and then you see the "Marin Organic" sign and, for better or worse, you're right back in the early 21st century.

Inside, the venerable building has been buffed to a soft shine. The lobby, with its inviting bar, has the look of an Edwardian salon — plump, comfy chairs amid lots of rich wood — while the dining rooms beyond are a gracious blend of mullioned, multi-light windows, antique pine floors, fresh white walls, and garden views. While Twain lingers on the porch, twirling his moustache, you have been seated in an Edith Wharton novel, where the linens are always well-starched.

The "Marin Organic" sign tells us that the restaurant is a serious food destination: the kitchen participates in the west county's responsible-agriculture culture while committing itself to do right by the high-quality ingredients thereby

produced. The ethic seems almost indistinguishable to me from that of Chez Panisse, and the results are comparably impressive.

Since western Marin is a locus of oystering — Tomales Bay is the home of Hog Island oyster farm, as well as an unknown number of great white sharks (*nota bene*, would-be skinny-dippers) — the Olema Inn's menu offers this bivalve in a variety of guises. You can get eight sizable oysters on the half-shell for \$18; they can be cooked or raw (or some of each), with a wide choice of toppings, including tomato and basil, bacon and fennel, and a classic mignonette made with sautignon blanc. Excellent and memorable, every one — and I would not describe myself as an oyster-lover.

Soup probably doesn't get enough credit as a vehicle for chefly expression, but at the Olema Inn, it isn't for lack of effort or ingenuity. A bowl of wild nettle soup (\$10) could easily have been mistaken for green paint ready to be splashed on a military rig, except for the large fried oyster, flecked with breading, in the middle. Only slightly less intense a green was a chilled soup of puréed asparagus (\$10), poured around a set of large shelled prawns and dotted with slivers of kumquat.

Sand dabs, a local maritime

treasure, are known to be bony, and it might be that their reputation suffers because of this, but they make a fabulous fish and chips (\$14). We couldn't find a single splinter of bone, and the tubular strips of flesh were unusually juicy within their golden crust — a hint that the fish had not been frozen. The chips were a little limper than what one would consider ideal, but they had been fried in duck fat, which more than made up in flavor what had not been achieved in crispness.

The flavor of duck also pleasantly pervaded a steak hash (\$18): cubes of potato and beef, dottings of fresh fava beans, and coarse flaps of onion and fennel root adrift in a ducky broth into which a poached duck egg slowly leaked its yolk. The steak had been billed as the star ingredient, but the dish would have been fine without any meat at all — or maybe just some duck confit? Hash is a well-known recycling center for leftovers, but leftover duck confit often finds its way into salads, not hashes. And sometimes there isn't any leftover confit at all.

Although bread pudding is another locus for leftovers, Olema Inn's vanilla version (\$9) didn't seem at all fatigued — more like a fresh morning bun, envelopingly soft and warm. Our server was particularly

enthusiastic about the chamomile crème brûlée (\$9). It did turn out to be almost obscenely creamy — a true custard — beneath its cap of caramelized sugar, though I strained to detect any hint of chamomile in the flavor. The sour love-bite of lemon, on the other hand, was plainly discernable in the profiteroles (\$9); they were filled with lemon-cookie ice cream and were assembled from fresh, house-made pastry, to judge by their exquisite tenderness. Wharton no doubt would have approved. As for Twain: he had vanished into the unseasonable mist, and the veranda was clear when we left. **SFBG**

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By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS I dreamed I was pouring hot sauce on my ice cream, and the thought I was thinking along with the action, in the dream, was: *So, it has come to this. Hot sauce on every single thing, even ice cream. Is this my nature, then? To go around setting sweetness on fire?*

Don't you love it when the dream interprets the dream for you? And then all you have to do in the morning is make your coffee and sit outside in the sunshine, watching your chickens scratch for gold. You are free to think about other things. Or to go about your business, which in my case is Breakfast, Lunch, and Dinner, with 10-minute breaks in between for going baftroom, talking on the phone, reading, writing, and plucking.

My most angelic friend kinda wants to be a stripper. We talked on the phone for a long time last night. While we were talking, my mom called on the other phone, 2 a.m. her time, and sang a scary old church song to my answering machine. Poor thing. I wouldn't be surprised if it stops working, on principle, and I have to buy a new one.

"Make me a channel of your peace," my mother sang, after the beep. "Where there is hatred, let me bring your love. Where there is something, something something something." Her phone went bad, but as I recall the last line didn't rhyme anyway.

If only my mom had electricity, I would buy her an answering machine and retaliate. I would call it at 2 a.m. my time (which is 5 a.m. there), and sing to it, to her, my latest sensitive singer-songwriter hymn about how I like it up the ass.

"Make me a channel of your piece ..."

Oh, hi, St. Francis. I didn't see you there. You're my favorite saint, you know, even though if you were alive today you would probably be a member of PETA. And your songs don't rhyme. But I think a city I love might have named itself after you, and I *know* I did, only I spelled it with an *e*. You are my middle name, but I don't consider myself exactly Catholic, you see.

So the other person I talked to for hours yesterday was Johnny "Jack" Poetry. I can call him that again (instead of Johnny "Jack"

Journalism) because he quit the paper and put his poems on the Internet. His wife, Mrs. "Jack" Poetry, one of my dearest, oldest, belovedest friends in her own right (I call her Mrs. "Jack" Poetry out of respect, 'cause she's sort of a recovering feminist), recently became a Catholic. Now, I have only ever known lapsed Catholics, and occasionally, as in the case of much of my family, unlapsed ones. People who were born Catholic and stayed that way. Mrs. "J." P. is the first person I know to become one, by choice! And for this I love her madly.

So she was away at mass, the Mrs., then she came home from mass, while Johnny "Jack" and me were still on the phone, discussing secular matters such as poetry and pork rinds, and — lo and behold — she had a couple of nuns in tow!

My point being that this is exactly why I have two phones now. Because I live for moments like this. It's right up there with the time the feds knocked on my mom's door while we were talking, to account for her whereabouts because Bill Clinton was coming to town, *make me a channel of your peace*. Or the time the cops came and she dropped the phone, left me dangling, and swore at them until they left. Or arrested her, I forget.

Johnny "Jack" tele-described to me the vision of his sweet wife with a couple of elderly nuns, one wearing a Winnie-the-Pooh baseball cap over her habit, sallying into the wilderness on the world side of his window, hot day, Indian Valley, Idaho, tromping blessed and holy through the weeds, where the ticks are.

My new favorite restaurant is Khana Khazana. Spicy, good, Indian food in Emeryville. The service is very friendly and welcoming. Indeed, it stayed open just for us, even though we showed up five minutes after closing. Points for that, and for hot that means HOT. Portions could have been bigger, for the price. Or I can try and find more work. Either way. **SFBG**

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film

The music of Arthur Russell (left) is as free and beautiful and inventive as the man who made it. Matt Wolf's documentary *Wild Combination: A Portrait of Arthur Russell* does justice to both, while the latest movie by Barbara Hammer (right) stares down cancer. Go to our Pixel Vision blog for the word on some other Frameline festival highlights, including the new queer Argentine cinema's *La León* (center, top) and Jacques Nolot's *Before I Forget* (center, bottom).



FRAMELINE 32

That's us

Wild Combination touches the spirit of Arthur Russell

By Johnny Ray Huston
 > johnny@sfbg.com

Wild Combination: A Portrait of Arthur Russell is like an audiovisual kiss from Russell to those who loved him, and to a greater audience who has yet to discover him. That's the highest praise I can think of for Matt Wolf's movie about the composer and musician, who died of AIDS in 1992. Clearly enamored with Russell's wonderful and unique world of echoing sound, Wolf breaks free from the all-too-familiar generic commercial tropes of music documentaries to try a little tenderness. The gesture of affection is more than fitting; though Russell wasn't a pop sentimentalist, he was capable of writing entire songs (such as "A Little Lost" and "Lucky Cloud" from the 1994 album *Another Thought*) about equally entire days spent thinking about

his lips pressing against those of his beloved. As he sang, "Kissing I go overboard."

That beloved is Russell's boyfriend Tom Lee, whose generous intimacy while being interviewed is one of the qualities that makes *Wild Combination* special. Though the Talking Heads are mentioned more than once as Wolf's movie follows Russell's idiosyncratic paths through the creative spots of downtown '80s New York, the film's chorus of commentators never falls into the kind of talking-heads detachment one associates with documentaries. There is a rare, moving intimacy to the camera's rapport with Lee and with Russell's Iowan parents, Chuck and Emily. That rapport only builds in the emotionally powerful final moments, yielding a story about love and family that, through sheer open-hearted understatement, is a revelation. Think of it as a nonfiction answer to *Brokeback Mountain*: more shattering, nuanced, and hopeful because it is based in a commitment to creative life rather than manufactured myth.

"I'm watching out of my ear," Russell's voice declares, with characteristic quiet softness, as *Wild Combination* first flickers onto the screen. This synesthetic intuitiveness seems to guide the film as it simultaneously travels his life story and communes with his spirit. The cinematography of Jody Lee Lipes passes like wind through the corn fields of Russell's youth and the New York piers of his adult life, both of which provided lyrical inspiration. By simply tapping into Russell's relaxed and meditative creativity (at least when Russell was working solo), Wolf makes the film's charm and depth seem so easy. But subtly potent structural corollaries emerge, as when Chuck Russell's remembrance of a physical fight with his gentle

yet maddening son is mirrored — same words, but a recollection of a different situation — by musician and friend Ernie Brooks.

Wild Combination is the first feature film by the 25-year-old Wolf, whose Web site (www.mattwolf.info) is a treasure trove of gay sensibility and whose early short films suggested an affinity for this kind of project. Wolf has already made a short fictive documentary about the late artist-writer David Wojnarowicz, a contemporary of Russell's — in a *Guardian* article on Russell (see "Prince Arthur," 03/04/04), I compare the two — who followed similar paths. That 2003 film, *Smalltown Boys*, possesses the acutely critical parodic imagination of early Todd Haynes movies, a rare characteristic. But Wolf has since graduated from Haynes' academic tendencies. He's soulfully true to Russell, whose idiosyncratic gifts and personality led him to butt heads with avant-garde heartlessness and dance through underground discos. While alive, Arthur Russell never found a creative home outside of himself and those he loved. But in *Wild Combination*, Wolf proves those homes are more than enough. **SFBG**

**WILD COMBINATION:
 A PORTRAIT OF ARTHUR RUSSELL**

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Pixel Vision blog: Johnny Ray Huston interviews Matt Wolf. Plus: an Arthur Russell discography and short Frameline reviews

**ANTI-PITY PARTY: A HORSE IS NOT A METAPHOR
 IS NOT A DISEASE FILM**

Films about people dealing with serious diseases are often hard to watch and frequently difficult to criticize. They make for rough viewing because of the empathy a viewer has for the suffering subject. Perhaps due to this same sense of compassion, admitting that such movies are cheesy — as they sometimes are — is sort of taboo.

Feminist and experimental filmmaker Barbara Hammer bypasses such niceties and constraints with *A Horse Is Not a Metaphor*. The title of Hammer's movie might have ties to Susan Sontag's writings on illness, but it also connects to the dreamlike imagery of horses that she mixes with footage of her stay in a hospital. Structurally, *A Horse Is Not a Metaphor*'s chapters correspond to the stages of ovarian cancer treatment. Hammer reinforces all these elements with the magnificently strange music of Meredith Monk to create a very personal retelling of her experience. Either despite of — or maybe precisely because of — its lack of details and specifics, her movie is a highly relatable testimony of feelings that rage from sheer darkness to happiness and hope.

Horse's visceral quality makes it a different and almost cathartic response to the subject of disease. Each ingredient, from Monk's suggestive soundscapes to the scenes in which Hammer rides a horse and compares herself to animals, conveys a desire to connect with the physical and emotional world on a basic sensory level. In doing so, Hammer and her movie relinquish pity and fear. **(Maria Komodore)**

A HORSE IS NOT A METAPHOR

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FRAMELINE

The 32nd San Francisco International LGBT Film Festival runs June 19–29 at the Castro Theatre, 429 Castro, SF; Roxie Film Center, 3117 16th St., SF; Victoria Theatre, 2961 16th St., SF; and Rialto Cinemas Elmwood, 2966 College, Berk. Tickets (most shows \$10) are available at www.frameline.org.

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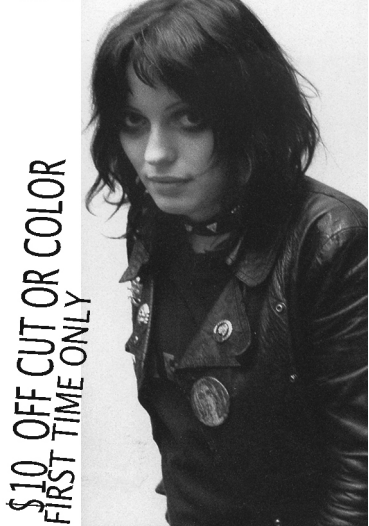
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FILM



Tanaz Eshagian's documentary *Be Like Others* looks at attitudes toward gender and law in Iran, where homosexuality is illegal and sexual reassignment surgery is facilitated by the government.

FRAMELINE 32

Sex changes

Two views of *Be Like Others*

TAKE ONE In Iranian director Tanaz Eshagian's *Be Like Others*, fear hovers over a whole nation, leading to schizophrenic behavior. By concentrating on three different individuals before and after they went through sexual reassignment operations in Iran, Eshagian reveals an incredibly sad and asphyxiating society — one where homosexuality is banned and punishable by death but changing one's sex is legal.

No matter how progressive the act of changing one's sex might sound, *Be Like Others* proves that it has conservative and oppressive connotations in Iran. Most of the people considering surgery in Eshagian's film do so because they feel that it's their only alternative to a gay male or lesbian identity that involves disrespect, harassment, and the possibility of a horrible death. Yet instead of finding acceptance post-operation, many are even more alienated.

The reason for this insanity, as explained by one official: being gay or a cross-dresser allegedly disrupts the "social order." In other words, gender-bending blurs the distinctions between the sexes, making Iranian social role-assignment — largely determined by sex — a confusing task.

Mind-boggling and utterly scary, *Be Like Others* is a great comment on people's obsessive need to label and compartmentalize, and a statement about our disgusting fear of anything that lacks clear delineation. At first, Eshagian's documentary might make you feel lucky to live in a country where measures against homosexuality are not as extreme. But as it sinks in, it will make you question how far removed the situation in Iran really is from that in the United States.

(Maria Komodore)

TAKE TWO At first the Iranian laws that make Tanaz Eshagian's movie necessary seem not just cruel, but absurdly and arbitrarily so. How could homosexuality be illegal and punishable by death, while the government not only sanctions sexual-reassignment surgery but acts as its facilitator?

In *Be Like Others*, the answer comes from Cleric Kariminiya, a so-called Theological Expert on Transexuality, during an information session for prospective patients and their families. While Islamic law explicitly forbids homosexuality, he explains, there is no such explicit restriction on changing one's gender.

In other words, the binary sexual politics of Iranian authority are undermined by the existence of queer citizens, whose mannerisms or predilections suggest a continuum. Eshagian's powerful film follows a few citizens who, too visibly close to the middle of that continuum, are forced to decide between the suffering and danger of their current lot and an abrupt surgical introduction into social legitimacy.

The decision-making process these individuals face is extremely difficult viewing. Those people who successfully transition often have no other option but sex work to survive. Suicide is rampant.

Eshagian's project is exceptional because it leaves the viewer enlighteningly confused about Iranian attitudes toward gender and law. The most fascinating character in the film is a transgender woman dedicated to the care of patients in transition. She is supportive, devoted to her patients' well-being, and fully entrenched in the traditional Iranian views of men and women. (Jason Shamai)

BE LIKE OTHERS

Mon/23, 7 p.m., Victoria

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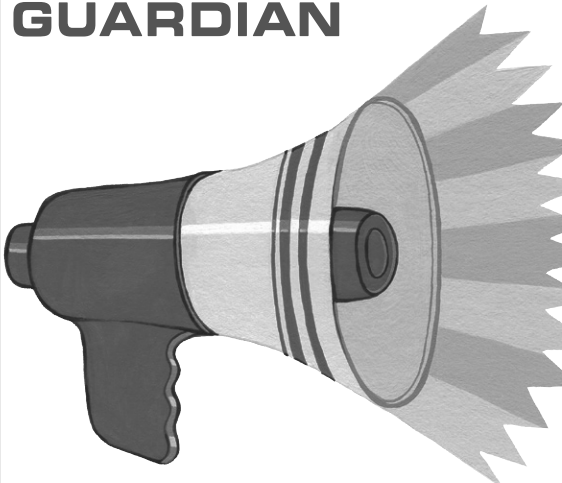


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-A.O. SCOTT, THE NEW YORK TIMES



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DALE CHIHULY, MILLE FIORI (DETAIL). PHOTO BY TERRY RISHEL

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Sour sixteen

Tom Kalin's *Savage Grace* is shallow and graceless

By Dennis Harvey
> a&eletters@sfbg.com

Tom Kalin's 1992 *Swoon* was a signature feature from the New Queer Cinema movement. Its dramatization of the 1920s Leopold and Loeb case seemed arresting for both its crisp black-and-white photography and flagrant disregard for still-prevalent sentiments that gay screen imagery need always be case-pleadingly positive. Here was talented Kalin, making his first feature about two notorious Chicago thrill-killers — privileged young gay lovers who murdered a 14-year-old boy they vaguely knew simply to fulfill their self-identification as Nietzschean supermen. However, their perfect crime was detected quickly, to public revulsion that no doubt cast a long, dark shadow over gay-rights struggles for decades afterward.

Swoon was striking but superficial — a cool-looking, attitudinal performance piece riding on gallery aesthetics, fashionable moral ambiguity, and Kalin's professed admiration for the real-life protagonists as anarchic revolutionist souls. (To which I say: bullshit.) It certainly got him enough attention to leg-up a career. Yet he's only now finished a second feature.

Two feature films in 16 years

provide thin grounds for trend-spotting. Still, it's hard to ignore that *Savage Grace* is another true-crime dramatization involving murder and decadence within the social elite, one that replaces *Swoon*'s amoral Jazz Age gay Chicagoan youths with postwar transatlantic jet-setters. Kalin has a Dominick Dunne-like nose for bloodlust among the powerful and privileged. It led him to the 1972 murder of socialite Barbara Daly Baekeland by her son Antony, an act that subsequently exposed years of incest, adultery, substance abuse, questionable parenting, and rampant craziness — all within the glittering A-list milieu befitting beneficiaries of the Bakelite Plastics fortune.

The 1985 book *Savage Grace* used interviews, letters, and diary entries to tell the gruesome story in first-person pastiche. Redirecting that saga toward conventional dramatic narrative, Kalin and scenarist Howard A. Rodman can't replicate that tome's multiplicity of voices, nor do they try — after all, the toxic mixture of lurid acts and privileged environs inevitably compels interest. But just as *Swoon* displayed a detached appreciation of — rather than deep insight into — its glamorously bent protagonists, *Savage Grace* exhibits an infatuation with the glitterati who turn out scandal-



Secrets can be murder, and Barbara Baekeland (Julianne Moore) and son Antony (Eddie Redmayne) carry some big secrets in *Savage Grace*, director Tom Kalin's latest glimpse at death styles of the rich and famous. | PHOTO COURTESY OF IFC FILMS

ous freakazoids minus any palpable sense of what went wrong.

"Everything that happened, happened because of love," says grown-up Antony (Eddie Redmayne) in voiceover. But love isn't the precise term one would apply to life with his high-end transient family: codependency, manipulation, and massive narcissism are more apt. Raised poor but pathologically ambitious, ex-model Barbara (Julianne Moore) snagged old money — at least by US standards — when she snagged Brooks Baekeland (Stephen Dillane).

Their union already had degenerated into relentless social climbing and mutual cheating — along with the occasional hatefuck — by

the time little Antony arrives. Prone to smother-motherdom and jags of irresponsible neglect, Barbara raises him to become a filigreed rich-hippie Eurail dandy. He gains a male lover, then a girlfriend poached by Dad, then becomes involved in a three-way with Mom and her suave older beard (Hugh Dancy). Meanwhile, scenes shift from Manhattan to Catalonia to Paris to London. A boy could go crazy from so much disorienting change — though you might not realize from this film that the true-life Antony had exhibited signs of schizophrenia at an early age.

Also missing from *Savage Grace* are such telling real details as the Baekelands' refusal to allow Antony

therapy, or Antony's prior knife-wielding threats toward Mom, or her failed attempts to make him heterosexual by hiring dates for him. These elements might have enriched a movie that comes off as entirely outside-in. Kalin's visual attention to lifestyle particulars doesn't deepen these characters. It merely accessorizes them.

Moore may be incapable of a bad performance, yet this seemingly ideal role elicits one of her thinnest characterizations. She's duly alluring and grasping, and unpredictably profane when she's raging. But Kalin and Rodman haven't given this monster mother any substance. Considered by many to be the story's true villain, Dillane's neglectful Brooks makes a too-vague impression. However, the reliable Dancy is excellent as a dedicated follower of fashion, and Redmayne's nervous eyes convey the ratcheting instability of a boy-man who instinctively knows his worldview is tragically wrong.

Sixteen years haven't made much difference for Kalin. Even in color, his shallow vision of imploding personalities feels like tabloid exploitation. Other New Queer Cinema mavericks have gone on to make films that challenge artistic, thematic, and commercial assumptions. In comparison, *Savage Grace* is oddly conservative. **SFBG**

SAVAGE GRACE

Opens June 27 at Bay Area theaters
www.ifcfilms.com

HAVE ANOTHER SOJU: HONG SANG-SOO LOOSENS UP WITH *WOMAN ON THE BEACH*

Drinking with Hong Sang-soo is an intense experience. Supremely awkward conversations transpire over tables littered with empty soju bottles. The primary topic is sex — and the details quickly get personal. It's exactly like a scene from one of his films. Or so it seemed during a group dinner honoring Hong at last year's San Francisco International Asian American Film Festival. Drinks vanished. Secrets were told. And all present tried to forget about it by the next day.

Scenes of clumsy inebriation are the essence of Hong's cinema, and 2006's *Woman on the Beach* is no exception. Over the course of seven movies (excluding the new *Night and Day*), Hong has repeatedly examined the complicated romantic entanglements of heterosexual Koreans. His scenes often take place in restaurants or domestic parlors, as people sit, drink, talk, and ultimately either seduce or reject each other during extremely long takes. Reportedly, Hong gets his actors drunk before shooting these scenes.

Invariably, Hong's films focus on a male protagonist trying to bed a woman. These

men are always artists; frequently they are film directors. In these respects, *Woman on the Beach* is quintessential Hong. It also revives his focus on troubled Seoul-dwellers who leave the city for peace of mind. But there's an essential shift in emphasis: the woman in the story ends up as complex a creation as the men. A female musician pursued by a film director and his set designer, she's no virgin stripped bare by her bachelors.

Woman on the Beach isn't as formally rigorous as Hong's previous films, and it spells out matters that might have been implicit in an earlier work. But this should only matter to hardcore Hong-heads. The biting observations remain, and they've never been funnier.

The woman at the center of *Woman on the Beach* says she "[doesn't] respect Korean men too much." Hong's male characters are indeed selfish, unreliable drunks. But they're bastards with charm. **(Jonathan L. Knapp)**

WOMAN ON THE BEACH

Opens Fri/20 at Sundance Kabuki Cinemas
www.sffs.org

WHAT'S A MATER?: 10 OUT OF 100 BLOODY GOOD REASONS TO SEE DARIO ARGENTO'S *MOTHER OF TEARS*



1. Unholy howler monkey!
2. The first murder victim delivers hilarious faux-archaeologist lines. She resembles Christopher Guest stalwart Catherine O' Hara.
3. The dark circles under Asia Argento's eyes and the scour-rough warm wool of her voice. She's a star.
4. This time, Dario Argento's trademark homicidal attack on a character's eyes is a steel version of the *nyuk nyuk nyuk* treatment that Moe used to give Curly.
5. Daria Nicolodi's character looks like a video game avatar. Plus, her appearance and her role create an entire other story that surrounds the story onscreen: one in which Asia,

her child by Dario, saves the world from occult apocalypse (but dutifully showers before her daddy's camera and dives into a putrescent soup of corpses first).

6. Best baby-killing scene since Andy Warhol's *Bad* (1977).

7. Asia has to fend off Eurotrashy new wave cackling witches, Japanese Goth cackling witches, and *International Male*-model cackling witches — all of which love public transit.

8. Instead of a Helena Marcos-like *Suspiria* crone, the lead villain is an underdressed nymphet. Someone I saw the movie with deemed her "Boob Lady."

9. It delivers more gruesome guts and gore than every mechanical Hollywood horror remake of the past 10 years put together. If you walk into the theater in a state of frustration, you will leave it in a state of blood-sated jubilation.

10. It's the third part of the Three Mothers trilogy, fool! **(Johnny Ray Huston)**

MOTHER OF TEARS

Opens Fri/20 at Bay Area theaters
www.motheroftearsthemovie.com



Tuya's Marriage

► **REVIEW** Set in Inner Mongolia's dry and inhospitable plains, *Tuya's Marriage* comments on capitalism's suffocating ability to suppress other ways of living. Tuya (Yu Nan — last seen in *Speed Racer*, of all places) is a Mongolian sheep herder struggling to make ends meet. China's growing economy has made it almost impossible for herders to survive — not only has it forced them to leave their lands, it has created industries that exploit the natural resources herders traditionally have taken advantage of. So when Tuya's husband Bater (played by a real Mongolian herder) is incapacitated while digging a well, things become even harder. Tuya is left in charge of their two toddlers, the flock, and securing their daily supply of water. When the strained woman suffers a physical breakdown that warns of graver consequences if she keeps exhausting herself, everyone advises her to divorce Bater and marry another man. Unable to deal with the hardships surrounding her, Tuya starts looking for a groom on the outrageous condition that whoever agrees to take her for his wife must also be willing to provide for Bater. Having glimpsed the potential outcome of marrying a Mongolian oil tycoon and living in the city, Tuya chooses to continue the life she knows — at a high price. Aesthetically beautiful and emotionally complex, the film records the customs and mores of a culture that's slowly disappearing, and the sadness of a people who have become marginalized. **(Maria Komodore)**

TUYA'S MARRIAGE opens Fri/20 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 65. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see www.sfbg.com.

ANOTHER HOLE IN THE HEAD

The San Francisco Independent Film Festival presents Another Hole in the Head through Sun/22 at the Roxie Film Center, 3117 16th St, SF and the Brava Theater Center, 2781 24th St, SF. Tickets (most shows \$10.50) may be purchased at www.sfindie.com. All times pm.

WED/18

Roxie *Trailer Park of Terror* 5. *Wasting Away* 7:15. *Mutant Vampire Zombies from the Hood* 9:30.

THURS/19

Roxie *Wicked Lake* 5. *Yaki and Kita* 7:15. *Tunnel Rats* 9:30.

SUN/22

Brava *Tokyo Gore Police* 6. *The Machine Girl* 8.

FRAMELINE

The 32nd annual San Francisco International LGBT Film Festival runs June 19-29 at the Castro Theatre, 429 Castro, SF; Roxie Film Center, 3117 16th St, SF; Victoria Theatre, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. Tickets (most shows \$10) are available at www.frame-line.org. For commentary, see "That's us," page 57. All times pm

"Generations: Youth and Elders Making Movies" (shorts program) 4:45. *Sex Positive* 6:30. "The Look of Love" (shorts program) 9. **Victoria** *Ten More Good Years* 11:15am. *It's Still Elementary: The Movie and the Movement* 1:30. *U People* 4. "Transtastic" (shorts program) 6:15. *All My Life* 8:30.

MON/23

Castro *La León* 7. *Law of Desire* 1:45. *Simply Love* 4:15. *Steam* 6:30. *Oh Happy Day* 9:15. **Roxie** *Byron Chief-Moon: Grey Horse Rider* 7. *Citizen Nawi* 9:15. **Victoria** *Be Like Others* 7. *The Edge of Heaven* 9:15. **Elmwood** *Dolls* 7. *Manuela y Manuel* 9:30.

TUES/24

Castro *The World Unseen* noon. *Bound* 3. *XXY* 7. *Japan* Japan 9:30. **Roxie** *Punch Like a Girl and A Ring of Their Own* 7. *She's a Boy I Knew* 9:30. **Victoria** *Ready? OK!* 7. *Love My Life* 9:30. **Elmwood** *The New World* 7. *Were the World Mine* 9:30.

OPENING

Get Smart Secret-agent shenanigans with Steve Carell, Anne Hathaway, Terence Stamp, and Hiro from *Heroes*. (1:51) *Bridge, Grand Lake, Marina, Orinda, Shattuck*.

► **Love and Honor** Shinnojo Mimura (Takuya Kimura) is a lower-ranking samurai, employed as a food taster for the lord of his clan. After eating seasonally toxic shellfish, Mimura becomes blind and consequently loses his job at court. Disgraced and lacking any means of providing for his wife Kayo (Rei Dan) and servant Tokuhel (Takashi Sasano), he contemplates suicide. Meanwhile, devoted Kayo seeks the council of callous relatives who suggest that she accept an offer of financial assistance from a high-ranking samurai with questionable motives. In this beautifully shot and engrossing conclusion to his samurai trilogy, veteran director Yoji Yamada (2002's *The Twilight Samurai*, 2004's *The Hidden Blade*) defies the katana-wielding, wandering-ronin paradigm and skillfully intertwines the story of a husband and wife's self-sacrificing love with an indictment of the caste system. *Love and Honor* is light on action; in fact, there is only one brief, restrained battle late in the film. However, the lack of sword fighting is actually a testament to the strength of the screenplay and Yamada's confident direction. The acting is also on point and Kimura is especially convincing as the blind samurai; his sympathetic portrayal is all the more impressive when one considers that in Japan he is primarily known as a pop star. (2:02) **Roxie**.

The Love Guru Mike Myers made this spirituality-themed comedy (with hockey subplot) instead of another Austin Powers installment — but fear not, Verne Troyer still costars. (1:28) *Presidio*.

► **Mongol** Comparisons could be made between Sergei Bodrov's *Mongol*, depicting the life of Genghis Khan, and Oliver Stone's movie about that other historical conqueror, *Alexander*. Bodrov, though, accomplishes something that Stone did not — he successfully marries the action you'd expect to see in a movie about the legendary Mongol leader with rich, emotionally affecting drama. It's Bodrov's attention to this dichotomy, and really his mastery of it, that sets *Mongol* apart from *Alexander* and many other historical epics. The year is 1172 and nine-year-old Genghis Khan, born Temudgin, is traveling with his father to the lands ruled by the Merkits where the boy is to choose a bride — the union will quell the long-held feud between the two tribes. But when Borte, a plucky girl from a tribe they happen upon en route, impresses the already-bold Temudgin, he chooses her as his bride instead. Peaceful moments are few and far between from there on out and the film, nominated for a Best Foreign Language Academy Award, follows Temudgin's turbulent ascent to greatness while examining his profound love for Borte, ultimately showing him to be not only a skilled warrior and leader but also a fair one. This is not your eighth-grade social studies Genghis Khan. (2:04) *Embarcadero, Piedmont, Smith Rafael*. (Humphrey)

► **The Mother of Tears** See "What's a mater?" page 62. (1:40) *Lumiere, Shattuck*.

► **Tuya's Marriage** See pick box. (1:36) *Opera Plaza, Smith Rafael*.

ONGOING

Alexandra *Alexandra's* 70-something title figure (Galina Vishnevskaya) takes the laborious journey to Chechnya, where the grandson (Vasily Shevtsov) she hasn't seen in seven years is stationed at a large army base. This latest by Russian master Alexander Sokurov isn't exactly narrative-driven, but it's one of his least abstract, most emotionally direct works. In her first film role, opera veteran Vishnevskaya doesn't need to sing to etch a character whose long-suffering indomitableness is as much Mother Courage as Mother Russia. (1:32) *Four Star*. (Harvey)

► **Bigger, Stronger, Faster** Competition is seemingly bred into Americans, along with an obsessive-compulsive desire to win that neighbors around the world find variably admirable, amusing, and bewildering. Recent US cultural attitudes toward sport and sports-manship have caused even team athletics to become focused on arrogant and overpaid lone superstars. Why think about the collective good when the whole point, obviously, is to become an American idol? In taking a trip down just such a road to self-betterment, the unexpectedly delightful and deep documentary *Bigger, Stronger, Faster* bumps up against cosmetic surgery, steroid usage, and wheatgrass juice. As it questions the points at which an investment in exterior or physical perfection might constitute cheating, it holds up a mirror to the American way of life. Somewhat to the bewilderment of their nebbishy parents, *Bigger, Stronger, Faster* director Chris Bell and his older brothers, Mike and Mark, developed a childhood fascination with size and strength training that continues to this day. Frequently onscreen, Bell — whose mid-'30s waistline is now as expansive as his biceps — provides an ingratiating everyguy perspective on steroids and related complex issues. He's not so quick to judge, either. *Bigger, Stronger, Faster* empathizes with the thirst for Superman and Superwoman excellence by any means. It also debunks many myths regarding "roid rage" while spotlighting the still-unclear health consequences of long-term steroid use. But *Bigger, Stronger, Faster* is no apologia. Ultimately it's less about steroids than about the never-ending American drive to grow *über*-masculine and dominant — a conviction applicable to select variations of women as well. The narrow focus of this terrifically entertaining documentary winds up encompassing a much larger cultural truth. (1:46) *Opera Plaza*. (Harvey)

The Chronicles of Narnia: Prince Caspian The second film installment in the Chronicles of Narnia series picks up one year after the four Pevensies — Peter, Susan, Edmund, and Lucy — find themselves tumbling back through the doors of the wardrobe, wartime schoolchildren redux when once they were kings and queens of a golden age. Readers of the C.S. Lewis series will empathize at the start of Prince Caspian with the children's ever-present longing to get back into Narnia. There's the sense of a paradise lost, and doubly so when they do return. While a year has passed in the Pevensies' lives, 1,300 have gone by in their kingdom of old. Cair Paravel lies in ruins, Aslan has vanished, an invading race called the Telmarines has conquered Narnia, and its population of talking animals, centaurs, and dwarfs has nearly been exterminated. The Pevensies join forces with the straggling survivors, as well as Prince Caspian, a renegade Telmarine, in the fight to free Narnia. This part of the story proves most compelling, as we witness the heavy toll the years have taken on the Narnians (Peter Dinklage is enjoyable as a surly and disbelieving dwarf) and the children's struggles to smoothly transform back into heroic rulers. The battle scenes are gripping enough, partly because it remains unnerving to watch schoolchildren fiercely hacking away at the enemy. But after nearly two luxuriously paced hours that offer moments of darkness and uplift and a dreamy enjoyment of the land through which the gathering army travels, the film's denouement is disappointingly hurried and patched together, leaving us to project rather than feel the poignancy of leaving paradise again. (2:24) *Oaks, 1000 Van Ness*. (Rapoport)

► **Dirty Country** The fact that there's a man roaming the earth who wrote a song rhyming "love letters she wrote him" with "scrotum" is reason enough for *Dirty Country* to exist. Meet Larry Pierce, a fiftysomething Midwesterner whose 14 raunchy albums sell right alongside Jeff Foxworthy tapes at truck stops, with the distinction of being about a

trillion times dirtier and therefore funnier than anything Foxworthy and his Blue Collar crew could dream up. A talented singer and songwriter, able to craft two dozen songs in as many days, Pierce realized his calling was in creating off-color songs because, well, people dig 'em so darn much; as this doc chronicles, he rose from obscurity to notoriety with good-natured charm and the endless ability to make "pussy" part of a winning refrain. Found Footage Festival founders Joe Pickett and Nick Prueher's engaging debut feature also looks at the history of dirty songs in America, with acts like Doug Clark's Hot Nuts and rapper Blowfly getting much-deserved props. (1:10) *Red Vic*. (Eddy)

The Fall Some kinds of artistic ostentation possess a breadth of scale and insularity of purpose that have everything to do with privilege. Matthew Barney is responsible for some enormously pretentious cinematic objects, but even he hasn't dreamt as self-indulgently big as the mono-monikered Tarsem (birth name: Tarsem Singh) does with *The Fall*. Shot in 20 countries — from Chile to Fiji to Namibia to Romania to all over his native India, plus plain old Hollywood — it's perhaps the ultimate "Why? Because I can" movie, sumptuous and useless to equal degrees. The film's story (inspired by an obscure 1981 Bulgarian children's film called *Yo ho ho*, something the filmmakers haven't gone out of their way to acknowledge) is a haphazard clothesline on which to hang two hours of pictures. Collected in a coffee-table book, these images might suggest that *The Fall* is the greatest surreal epic ever — an update of Alejandro Jodorowsky's 1973 magnum opus *The Holy Mountain*. Actually watching the thing, however, is a different experience. You might remember — or might still be trying to forget — Tarsem as the director of 2000's J-Lo vehicle *The Cell*, an odious serial killer tale tricked out in the biggest wholesale cribbing of Art History 101 imagery since the more enjoyable *Altered States* (1980). He also directed numerous TV commercials and music videos (most notably REM's 1991 "Losing My Religion"), two forms of media that suit his empty pictorial flash. *The Fall* is like an endless high-concept shoot of extravagant fashions no one could ever really wear, presented against backdrops few could ever visit. Tarsem has no feel for pacing, actors, or tone; he wobbles from labored whimsy to maudlin realms before abruptly opting for nasty violence. (1:57) *California, Kabuki, Opera Plaza*. (Harvey)

► **The Foot Fist Way** A first-feature collaboration between college pals Danny McBride, Ben Best, and director Jody Hill — all of whom cowrote and act in it — this microbudgeted comedy picked up some major-league Hollywood friends after its Sundance debut, ending up as "presented" by Will Ferrell and Adam McKay as a Paramount release. You can see why such names would respond to its home-brewed mix of crude and deadpan, even if the filmmaking is rudimentary and the laughs not quite on the *Napoleon Dynamite* plane (though it's aiming for precisely the same humor-of-ultimate-lameness). McBride plays Fred Simmons, a tae kwon do instructor at a Southern strip-mall studio. He won a championship once — quite a while ago — but in the beer-bellied present tense demonstrates the most strength flapping his yap in unjustified displays of braggadoccio and uncalled for put-downs of his students. Things go downhill when bottle-blond wife Suze (Mary Jane Bostic) unfurls her full ho flag, causing a crisis that might end the marriage. Then things look up when Fred gets a chance to meet his idol, martial arts movie star Chuck "The Truck" Wallace (Best). Then things look down again. For a while, it seems Fred might be just too obnoxious to be truly funny; but the collaborators find ways to get us on his side, more or less, especially once skanky Suze meets horny "Truck." This is just good enough to warrant a bigger/better sequel — in which we'd hope to see a lot more of Hill's character, Fred's hilariously humorless "best friend" Mike. (1:27) *Shattuck*. (Harvey)

Forgetting Sarah Marshall (1:51) *1000 Van Ness*.

The Happening Is there anyone left on earth who anticipates a new M. Night Shyamalan film with genuine excitement? Or has everyone finally agreed that his movies are notable only because each successive release offers a newer, more heinous target for mockery? All of Shyamalan's movies since 1999's *The Sixth Sense* (I'll admit it — I liked it) feel like

CONTINUES ON PAGE 64 »

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WHEN DID YOU LAST SEE YOUR FATHER?
DIRECTED BY ANAND TUCKER

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ONGOING CONT>

variations on the same: beautifully shot (2004's *The Village* was particularly gorgeous), decently paced, and soppily scripted with the most obvious plot points emphasized over and over (2002's *Signs* was probably the worst offender — swing away!). *The Happening*, Shyamalan's much-touted R-rated debut, follows suit. It's less a disaster than 2006's bed-time-story-gone-awry *The Lady in the Water*, but it's still a mediocre movie couched in classy trappings, with top-notch cinematography, an A-list cast (Mark Wahlberg stars), and the underlying sense that Shyamalan really and truly believes his films are extraordinary. Like, he's trying to change the world, people! Why won't you pay attention to his totally important lecture — er, film? Whatever. If this pro-green sledgehammer is supposed to be horror, it's never scary; if it's secretly Christian, I'd rather watch kids in a wardrobe; if it's supposed to be moving, I get more emotional watching *Extreme Makeover: Home Edition*. Oh, and (spoiler alert!) here's a fun fact for anyone who might flee or nod off midway through: there's no twist ending, just the shudder-inducing suggestion of a Euro-set sequel. (1:31) *Kabuki*. (Eddy)

I'm Through with White Girls (The Inevitable Undoing of Jay Brooks) Directed by first-time helmer Jennifer Sharp and written by Courtney Lilly (whose credits include episodes of *Arrested Development* and *Everybody Hates Chris*) — and with a title lifted from a stellar Dirtbombs song — *I'm Through with White Girls* easily transcends its tired romantically-challenged-in-Los-Angeles setting. A winning performance by star Anthony Montgomery also helps: he plays Jay, an African American hipster who swears off white girls after a string of unsuccessful hook-ups. His so-called "Operation Brown Sugar" seems to be headed for similar disaster until he meets Catherine (Lia Johnson), a super-rad, supergorgeous author with Day-Glo dreadlocks. Yeah, *White Girls* hits all the expected romantic-comedy beats — will Anthony and Catherine end up together, despite a raft of third-act misunderstandings? Duh! Still, it's consistently entertaining along the way. (1:33) *Roxie*. (Eddy) **The Incredible Hulk** Looking back, it's pretty clear Ang Lee's *The Hulk* (2003) was the exact wrong combination of artsy director and for-the-masses entertainment. Lee rebounded excellently with 2005's *Brokeback Mountain*; the big green guy, however, has had a few more years to worry about his sullied reputation. Director Louis Leterrier honed his chase-scene mojo filming both *Transporter* films, a skill which benefits this fast-paced Hulk reboot.

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FILM

There's no tiresome origin story here (Bruce Banner's gamma-tastic accident is explained via an opening-credits montage), just a tortured soul who's trying to cure himself before he's forced into supersoldier servitude for the US government. Edward Norton brings the (existential) pain as Banner; other notables include Liv Tyler as *über*-hot scientist Betty Ross and Tim Roth as *über*-evil military operative Blonsky. The titular character is, of course, CG-rendered and an unwilling slave to his awesome power — there are some distinctly *King Kong* moments. Stuffed with cameos and in-jokes, *The Incredible Hulk* is at least as good as Marvel's other Superhero Summer '08 entry, *Iron Man*, a film it resembles far more (for better and worse) than its 2003 predecessor. (1:54) *Grand Lake*, *Kabuki*, *Presidio*, *Shattuck*. (Eddy)

Indiana Jones and the Kingdom of the Crystal Skull (2:02) *California*, *Castro*, *Kabuki*, *1000 Van Ness*, *Orinda*, *SF Centre*.

Iron Man (2:00) *Kabuki*, *1000 Van Ness*.

Kung Fu Panda Of course, Jack Black nails it as Po, the noodle-making, pork bun-craving future candidate for adult diabetes in Dreamworks' *Kung Fu Panda*. No, I'm not implying that Black has any similarities to a fat panda: I met him once, and he's actually kind of a small guy, with way less belly than he gets credit for. His ebullient personality shines through, though, as Po gets chosen by aging master Oogway (Randall Duk Kim) as the prophesied Dragon Warrior, much to the disbelief, dismay, and depression of kung fu superheroes the Furious Five and their teacher, Shifu, played by Dustin Hoffman. We're talking an all-star cast here, with Seth Rogen as Monkey, Lucy Liu as Viper, David Cross as Crane, Jackie Chan doing all his own (animated) stunts as Monkey, and Angelina Jolie taking a few minutes off from the busy task of making and/or appropriating as many children as she can for the Jolie-Pitt Army to voice Tigress, kung fu badass with a serious "master didn't love me enough" complex. Po must defend the Valley of Peace from escaped snow leopard killing machine Tai Lung, who, like his furry female doppelgänger Tigress, just wasn't given enough hugs by Shifu. Well, Tai Lung's killings are implied: no one actually dies from kung fu fighting (those fists are fast as lightning) in *Panda*: Master Oogway disappears in a cloud of peach blossoms when it's time to make an exit, which my daughter took as him "going to a higher dimension" instead of dying, per se. There's a lesson to be learned in the film besides "no one ever dies from being beaten to death," and, while it revolves around an ancient scroll and "Secret Ingredient Soup," the moral of the story is all about making the best of what you've got. Highly entertaining, if, like me, you're into this kind of thing. *Kung Fu Panda* should cause a spike in the popularity of obese children worldwide, soon to be seen practicing panda-fu on their diminutive classmates on playgrounds near you. (1:32) *Grand Lake*, *1000 Van Ness*, *Orinda*, *Presidio*. (Duncan Scott Davidson)

The Life before Her Eyes (1:40) *Opera Plaza*. **Miss Pettigrew Lives For a Day** (1:51) *Opera Plaza*.

The Promotion (1:26) *Kabuki*.

Roman de gare There was a lengthy period after 1966's *A Man and a Woman* when Claude Lelouch was probably the most popular — if hardly most critically admired — French director of his generation, at home and abroad. That era is long gone, but Lelouch perseveres, productive and unapologetic as ever, even when his films (typically) fail to export or flop on native terrain. (A recent aborted feature trilogy nearly bankrupted him.) This latest, however, isn't just good, it's a whole new Lelouch — intricate, caustic, macabre, and ingenious. Dominique Pinon plays a possible escaped serial killer who picks up Audrey Dana, stranded at a rest stop after fighting with her fiancé. Dana persuades him to pose as her betrothed for her rural family's benefit. Is he really a killer? A schoolteacher? Ghostwriter for a famed novelist (Fanny Ardant)? All of the above? Or is this all simply the latest best-selling fancy of that aforementioned literary star? Just what "perfect crime" (or crimes) is (are) committed in reality and on the printed page? Perhaps the most surprising element here is that *Roman de gare* ends up being a "typical" Lelouch film — celebrating life 'n' love — but getting there in the most circuitous fashion possible. If that payoff isn't half as so striking as what came before, this 49th movie in a half-century-long career is still highly entertaining:

Lelouch at his best and then some. (1:43) *Lumiere*, *Shattuck*, *Smith Rafael*. (Harvey) **Sex and the City: The Movie** Carrie and the gang are back — desirable labels intact, fruity cocktails in hand, flying that lux urban fantasy of a girl's-night-out-forevermore. But how relevant is *Sex and the City* in 2008? Though on one level the franchise is as much a cartoon as *Kung Fu Panda* and the other animated fare these characters' kids might whine to see, *SATC* continues to stand out, like a marabou mini and flying-saucer-massive picture hat, in the cinemaplex. What other chick flick revels so unabashedly in girl-bonding, cocktails, and shoe shopping, as well as the terrors of aging and *still* being single? (Sarah Jessica Parker's Carrie Bradshaw dares to look especially hag-gard and makeup-free during her post-heart-break scenes — kudos for not burning off that mole at the end of her chin, though I couldn't stop looking at it.) What other movie wallows in such blatant, equal-time objectification of the bared male posterior? (One can't help wondering, however, at the lopsided amounts of nekkid screen time put in by Cynthia Nixon, Kim Cattrall, and — interestingly — David Eigenberg and a few others) What other leading man would sport *that* much guynlier, lip tint, and strangely immobile features (Chris Noth, whose silky Donald Trump–like lothario persona, Mr. Big, doesn't quite translate from the go-go '90s)? Longtime executive producer-writer Michael Patrick King crucially updates the HBO series as self-consciously frothy and escapistly fun — how indulgently bubbly can the zeitgeist get in cash-strapped 2008? — and, at times, surprisingly sobering, as befits a big-screen makeover. But aside from the all-boy booty calls — and Cattrall's ever-horny Samantha — one puzzles, *where* is the sex in this city, years after everyone has happily coupled up? (2:10) *Empire*, *Kabuki*, *Marina*, *Oaks*, *1000 Van Ness*, *Piedmont*, *Presidio*, *SF Centre*. (Chun)

The Strangers (1:30) *1000 Van Ness*. **Surfwis** Directed by Doug Pray, a filmmaker famously attracted to subcultures (*Hype!*, *Scratch*), *Surfwis* isn't a typical surf movie. Although the surfing culture is all about living against the grain, few surfers have put this idea into practice with the religious determination that Dorian "Doc" Parkowitz has. Having enjoyed a comfortable existence as a successful doctor, Doc decided that what he really wanted out of life had nothing to do with what he had been doing so far. After taking a pilgrimage to Israel, where he reevaluated his beliefs, he committed himself and his family to an alternative way of being that adhered to five seemingly simple principles: "diet, exercise, rest, recreation, and habits of mind." *Surfwis* attempts to discover whether Doc succeeded or not in his peculiar pursuit of happiness, and according to the different testimonies that his nine children give the answer is not quite simple. (1:33) *Embarcadero*, *Shattuck*. (Komodore)

Up the Yangtze Chinese Canadian filmmaker Yung Chang's documentary is part nonfiction character study, part poetic eulogy for a considerable slice of mainland China that's currently in the process of being swallowed whole — by the Three Gorges Dam, the world's largest hydroelectric power source. Whole cities, countless villages, and farmlands are being submerged as the Yangtze River is turned into a colossal man-made lake — and up to four million people will require "relocating" from homes and ways of life that date back many generations. Despite the inevitable governmental propaganda, that process isn't always going smoothly or fairly — as one soon-to-be-displaced shopkeeper laments in tears, corrupt officials frequently steal funds allocated for helping citizens resettle. "China is hard for common people," he says. Among them are the parents of Yu Shui, a 16-year-old who has to leave their soon-to-be-defunct riverside shack to work because the family can't afford high school. Instead, she begins a job on one of the many luxury cruise ships currently selling "farewell tours" of the vanishing Yangtze to tourists, primarily Western retirees. Sullen and unsophisticated, she seems an odd fit for the job, unlike cocky middle-class 19-year-old Chen Bo Yu, a tall and handsome lad who quickly learns how to hustle guests for tips. *Up the Yangtze* doesn't touch on controversies involving the dam's environmental impact or erasure of archaeological sites — perhaps the price paid for government filming permits — instead focusing on the microcosmic human side of a vast Earth-altering project. Like it or not, our protagonists

are going to be part of the new capitalism-driven, keep-up-or-get-mowed-down People's Republic — though you might be surprised by who, in the film's short-term view, sinks or swims. (1:33) *Lumiere, Shattuck, Smith Rafael*. (Harvey)

» **The Visitor** When successful actors turn to directing, you can often gauge how long they've been immersed in fiction by the degrees of condescension and cliché in their movies. Ethan Hawke is an unfortunate recent example. I'd say John Cassavetes is the classic one ... but then people would hunt me down and kill me. Tom McCarthy isn't as famous an actor, despite working steadily (on *Boston Public*, *The Wire*, and several George Clooney movies) for a decade. This low profile may be an asset: while his 2003 writing-directorial debut, *The Station Agent*, sounded too precious, it turned out to be wonderful. McCarthy's directorial follow-up, *The Visitor*, isn't as successful. Still, it's an unforced, gracefully crafted, emotionally rewarding (to a point) miniature that suggests he has a reliable second career option. Walter Vale (Richard Jenkins) is a dour Ivy League professor dwelling in a Connecticut house too big for anyone who has such a shrunken soul. His department forces him to deliver a paper at a New York University-sponsored conference, and thus he reenters, for the first time in years, his Manhattan apartment. Walter is surprised to discover Senegalese émigré Zinab (Danai Gurira) in his bathtub; her screams nearly bring Walter a beat-down from Syrian boyfriend Tarek (Haaz Sleiman). It's sorted out that a scam artist has rented Walter's prime piece of real estate to the couple in his absence, and Walter eventually invites them to stay. Then he starts to enjoy their company, or at least that of Tarek, a percussionist with an ingratiating personality who starts teaching him how to drum. It's all good — until the NYPD profiles Tarek one night and he's thrown into a windowless correctional facility, with deportation imminent. *The Visitor* is beautifully acted and admirably sculpted. But in the last laps, McCarthy has Walter deliver a big speech to low-level governmental authorities, complete with an ironic fade-out on Old Glory. This movie is a respectable follow-up to *The Station Agent*. But its suit-finds-groove response to globalization and deportation ultimately feels like a formula McCarthy should have already seen beyond. (1:58) *Albany, Embarcadero, Empire, Four Star, Piedmont*. (Harvey)

» **War, Inc.** In this heavy-handed political satire, hot-sauce-guzzling assassin Hauser (John Cusack) is sent to Turaqistan, a country occupied by American Halliburton-like corporation Tamerlane, to assassinate an oil minister named Omar Sharif. His elaborate trade-show producer cover has him playing wedding planner to tarty, Central Asian pop star Yonica Babyyeah (Hilary Duff) — whose nuptials will be the centerpiece of the Brand USA trade show — and deflecting the hard-hitting questions of a beautiful liberal journalist (Marisa Tomei). Haunted by memories of his tragic past and becoming increasingly disillusioned with the direction the gun-for-hire biz is taking, Hauser has trouble completing the assignment with his trademark swiftness. *War, Inc.* was cowritten and coproduced by Cusack; the film's intentions are definitely admirable but American corporate greed is sufficiently lambasted within the first 15 minutes — advertisements are plastered to the sides of tanks and Humvees, the former US vice president and current Tamerlane CEO (Dan Aykroyd) conducts a closed-circuit conference call on the toilet — and the remainder of the film is just plain tedious. Matters are only made worse by baffling genre-hopping; absurdist *Airplane*-style humor segues uncomfortably into eye-rolling melodrama. (And did they really just make a K-Fed joke?) Save for an underwhelming Duff in her first adult role, the ensemble, which includes a Southern drawlin' Ben Kingsley, deliver solid, if predictable, performances. But ultimately *War, Inc.* is clumsy and tries too hard to be clever. (1:47) *Embarcadero, Shattuck*. (Humphrey)

» **What Happens in Vegas** (1:38) *SF Centre*.

» **When Did You Last See Your Father?** Stuffy writer Blake Morrison (Colin Firth) struggles to come to terms with his father's imminent death, hoping that, in their last days together, that they can finally make peace. A dying father? I know the premise is more than a little grim, but what *When Did You Last See Your Father?* lacks in levity it makes up for in heartfelt storytelling and powerful performances — trusty Jim Broadbent shines as Arthur, the overbearing, attention-seeking

(possibly philandering) paterfamilias. We first encounter this force of nature as the film, set in the late 1950s, opens. Blake is eight, and his family is stuck in bumper-to-bumper traffic. But not for long: Arthur breaks ranks and rides the shoulder, zooming past the long line of cars, waving a stethoscope in the air to justify the blatantly arrogant maneuver. This devil-may-care attitude inspires admiration in young Blake and animosity in slightly older Blake, when he grows into a surly, socially inept teenager. Adapted from an award-winning memoir and directed by Anand Tucker (*Shoggirl*, 2005), the film flows seamlessly in and out of flashbacks, fleshing out Blake and Arthur's complex dynamic. Any film centered around a father-son relationship, especially when the father is terminally ill, pretty much lends itself to schmaltzy sentimentality. But *When Did You Last See Your Father?* avoids slipping down that syrupy slope. Instead, it is a poignant, sincere, occasionally funny — Arthur's frank discussion of gonorrhea and masturbation during a camping trip had me chuckling — exploration of a man's complicated history with his often uncouth but always larger-than-life father. (1:50) *Albany, Clay, Empire*. (Humphrey)

» **You Don't Mess with the Zohan** In this latest addition to the Adam Sandler oeuvre — which the comedian cowrote with his equally funny buddies Judd Apatow (*Knocked Up*) and Robert Smigel (Triumph the Insult Comic Dog) — Sandler is the titular Zohan, an Israeli counterterrorist, irresistible to women and capable of kicking anyone's ass while wearing a pair of sandals, who fakes his own death and moves to America to become a hair stylist. Say what? Once he arrives in New York City, Paul Mitchell styling book in hand and gigantic package in pants, the movie bursts into complete and utter absurdity — a cat stands in for a hacky sack, hummus is used excessively and inappropriately — but it will leave you laughing, at times, in spite of yourself. As far as politics go, it's a CliffsNotes version of the Israeli-Palestinian conflict, at best, and has a simplistic can't-we-all-just-get-along message, but I don't think anyone really expected the movie to tackle that issue in any kind of substantive way. Though, with Apatow in the mix, I was hoping for a little more heart. This movie isn't going to change anyone's opinion of Sandler and those who find him obnoxious will continue to do so. But for those who love him, well, *You Don't Mess with the Zohan* hits hard in all of the areas that are important: cameos, Rob Schneider, and unabashed silliness. (1:48) *Kabuki, 1000 Van Ness, SF Centre*. (Humphrey)

» **Young @ Heart** (1:48) *Shattuck, Smith Rafael*.

REP PICKS

» **Yoga Inc.** Welcome to McYoga, would you like a lawsuit with your serenity today? That's the unfortunate mantra echoing throughout this documentary by John Philips, which recaps the surprisingly long history of yoga practice in the United States before focusing on its present tense as a multibillion-dollar industry increasingly dominated by corporatization and franchise studios. The biggest such operation is that presided over by Bikram Choudhury, the enormously successful longtime popularizer of a particular practice sequence. A brash, bragging, classic type-A immigrant turned all-American megacapitalist, he made purists focused on yoga's spiritual core scream bloody murder when he copyrighted that routine and began siccing lawsuits on those — including many former students and protégés — who taught anything akin to "Bikram yoga" without signing on as a franchisee. Another source of controversy is his encouragement of yoga competitions, complete with trophies and aspirations toward inclusion in the Olympics. While giving ample room to disgruntled mom-and-pop studio owners, dedicated spiritual questers, and others appalled by the direction such activities are taking yoga in these days, Philips also allows commentary from folks who consider spreading yoga's benefits more important than keeping its image untainted by commercialization or spectacle. They argue it's naive to think *anything* — even a mind/body practice some 5000 years old — can flourish here and now without becoming mostly about moolah. You won't likely leave loving Mr. Bikram, but like the current steroids study *Bigger, Stronger, Faster, Yoga Inc.* proves a surprisingly balanced, humorous and sympathetic look at an ethical dilemma one might imagine as being pretty clear-cut. (1:13) *Yerba Buena Center for the Arts*. (Harvey) **SFBG**

rep clock



Local and national filmmakers show off their horror shorts Sat/21 (evening) at A Nightmare to Remember Film Festival at the Opera Plaza.

Schedules are for Wed/18–Tues/24 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Revival House Queer Cinema": •**Flesh** (Morrissey, 1968) and **Blow Job** (Warhol, 1964), Wed, 8. "Global Undergrounds: Videos by Guy Ben-Ner," Fri, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6–10. **Indiana**

Jones and the Kingdom of the Crystal Skull (Spielberg, 2008), Wed, call for times. San Francisco International LGBT Film Festival, June 19–29. See Film Listings for schedule.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50–9.25. **Roman de Gare** (Lelouch, 2007), call for dates and times. **Up the Yangtze** (Yung, 2008), call for dates and times. **Young@Heart** (Walker, 2008), call for dates and times. "James Stewart: American Icon": **The Man Who Shot Liberty Valence** (Ford, 1962), Wed, 7; **Two Rode Together** (Ford, 1961), Sun, 7. **Mongol** (Bodrov, 2007), June 20–26, call for times. **Tuya's Marriage** (Wang, 2007), June 20–26, call for times.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8.50–10.50. "The Late Night Picture Show": **Serenity** (Whedon, 2005), Fri–Sat, midnight.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Richard Dawkins, Secular Humanist** Wed, 7:30.

MEZZANINE 444 Jessie, SF; www.sffs.org. \$12. "SF360 Film + Club": **Wholphin No. 6** (2008) Thurs, 7:30.

MILL VALLEY PUBLIC LIBRARY Creekside Room, 375 Throckmorton, Mill Valley; (415) 389-4292, ext 116. Free. "In Person: Documentaries Directed by Marin Filmmakers": **Copland and the American Sound** (Saffa), Mon, 7:30.

OPERA PLAZA 601 Van Ness, SF; www.last-doorwayproductions.com. \$10. "A Nightmare to Remember Film Festival," independent horror shorts, Sat, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. "Hong Kong Nocturne: The Films of Johnnie To": **Election** (2005), Wed, 6:30; **Triad Election** (2006), Wed, 8:30; **Exiled** (2006), Sat, 8:45. "Louder, Faster: Punk in Performance": **Target Video** (Rees, 1978–88),

Thurs, 8:30. "Joan Blondell: The Fizz on the Soda": **Three on a Match** (LeRoy, 1932), Fri, 7; **The King and the Chorus Girl** (LeRoy, 1937), Fri, 8:30; **A Tree Grows in Brooklyn** (Kazan, 1945), Sun, 6:30. "Mental Mindfields: The Dark Tales of Zeki Demirkubuz": **Fate** (2001), Sat, 6:30. "Where To and Back: The Axel Corti Trilogy": **Santa Fe** (1985), Sun, 4.

LA PEÑA CULTURAL CENTER 3105 Shattuck, SF; (510) 849-2568, www.lapena.org. \$10. **Between Two Worlds: Voices of the Elders and the Youth** (2008), Sat, 8.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5–8.50. **Dirty Country** (Pickett and Prusher, 2007), Wed–Thurs, 7:15, 9:15 (also Wed, 2). **City of Men** (Morelli, 2007), Fri–Sat, 7:15, 9:35 (also Sat, 2, 4:20). **The Earrings of Madame de...** (Ophuls, 1953), Sun–Mon, 7:15, 9:30 (also Sun, 2, 4:15). **The Hippie Temptation** (1967), Tues, 7:15, 9:15.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–10. "Another Hole in the Head Film Festival," Wed–Thurs. See film listings for schedule. **I'm Through with White Girls (The Inevitable Undoing of Jay Brooks)** (Sharp, 2007), Wed–Thurs, 7, 9 (also Wed, 2:30, 4:45). **Love and Honor** (Yamada, 2006), June 20–26, 7, 9:15 (also Sat/21–Sun/22 and June 25, 2, 4:30).

SUNDANCE KABUKI CINEMAS 1880 Post, SF; www.sundancecinemas.com. \$8.50–13.50. "SFFS Screen": **Woman on the Beach** (Hong, 2006), June 20–26. Check web site for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6–8. "Bitter Pills: Michael Haneke Made-for-Television": **The Rebellion** (1984), Thurs, 7:30. **Yoga, Inc.** (2007), Sat–Sun, 5, 7. **SFBG**

first run venues



Find out Fri/20 if Get Smart is Good Steve Carell (The Office, The 40 Year Old Virgin) or Crappy Steve Carell (Dan in Real Life, Evan Almighty). | PHOTO BY TRACY BENNETT

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311783-00 The following person is doing business as **PEGA STAFF, MTA ENGINEERING**, 21 Columbus Ave. #221, San Francisco, CA 94111. Pega Soft Corporation, 21 Columbus Ave. #221, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/9/1996. Signed Mark Arshinkoff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on May 19, 2008. **June 11, 18, 25, July 2, 2008. L#423702.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311796-00 The following person is doing business as **NORTH DESIGN LABS**, 115 Gough St. Suite 43., San Francisco, CA 94102. Michael T. Northern, 115 Gough St. Suite 43., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael Northern. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 20, 2008. **May 28, June 4, 11, 18, 2008. L#423503.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311831-00 The following person is doing business as **OTM SAN FRANCISCO**, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. Avery & Dorio Enterprises Inc., CA, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/23/08. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 21, 2008. **May 28, June 4, 11, 18, 2008. L#423501.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311840-00 The following person is doing business as **GG PROPERTIES**, 1620 Portola Dr., San Francisco, CA 94127. Glenda Gutierrez, 1620 Portola Dr., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/21/08. Signed Glenda Gutierrez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on May 21, 2008. **June 4, 11, 18, 25, 2008. L#423603.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311871-00 The following person is doing business as **RON RYDER PRODUCTIONS**, 106 Sanchez St. #11, San Francisco, CA 94114. Ronald B. Ryder, 106 Sanchez St. #11, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ronald B. Ryder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 22, 2008. **May 28, June 4, 11, 18, 2008. L#423502.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312002-00 The following person is doing business as **CONATUS COUNSELING**, 189 Magnolia St., San Francisco, CA 94123. Rachel Rivers, 230 Camino del Mar, Iverness, CA 94937-0926. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rachel Rivers. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 29, 2008. **June 4, 11, 18, 25, 2008. L#423604.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312017-00 The following person is doing business as **DENNIS HOT DOGS**, 100 Bayshore., San Francisco, CA 94124. Dennis Berrios Jr., 185 Nevada St., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Dennis Berrios. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 29, 2008. **June 4, 11, 18, 25, 2008. L#423606.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312083-00 The following person is doing business as **CLOVIS SILVA JIU-JITSU ACADEMIA**, 141 11th St., San Francisco, CA 94103. Clovis Silva, 1 Daniel Burnham Ct. #304, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/3/08. Signed Clovis Silva. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 3, 2008. **June 11, 18, 25, July 2, 2008. L#423706.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312111-00 The following person is doing business as **PLAYDOG**, 2357 Jackson St. #6, San Francisco, CA 94115. Lynn Gaines, 2357 Jackson St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/3/08. Signed Lynn Gaines. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 03, 2008. **June 11, 18, 25, July 2, 2008. L#423704.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312129-00 The following person is doing business as **DRAKE'S DUCK-WALKER SOUND**, 366 Claremont Blvd., San Francisco, CA 94127. Drake Levin, 366 Claremont Blvd., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/4/08. Signed Drake Levin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on June 4, 2008. **June 11, 18, 25, July 2, 2008. L#423705.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312154-00 The following person is doing business as **AZUA RUM, AZUA RON**, 650 2nd. St. #204, San Francisco, CA 94107. Ali Koohyar, 650 2nd. St. #204, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/5/08. Signed Ali Koohyar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 5, 2008. **June 11, 18, 25, July 2, 2008. L#423703.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312254-00 The following person is doing business as **DELICIOUS DISH**, 3488 22nd St. Apt 1, San Francisco, CA 94110. Lauren O'Connor, 3488 22nd St. Apt #1, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/9/08. Signed Lauren O'Connor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 9, 2008. **June 11, 18, 25, July 2, 2008. L#423701.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312296-00 The following person is doing business as **JAN-PRO OF SAN FRANCISCO**, 152 Venus St., San Francisco, CA 94124. Kim Dang, 152 Venus St., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kim Dang. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on Jun 11, 2008. **June 18, 25, July 2, 9, 2008. L#423804.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312331-00 The following person is doing business as **CITY MINT**, 395 Capp St. #12, San Francisco, CA 94110-1804. Campus Mint, Inc, 3145 Octavia St. Apt #11, San Francisco, CA 94123. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/12/08. Signed Frank Kuo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 12, 2008. **June 18, 25, July 2, 9, 2008. L#423802.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312395-00 The following person is doing business as **MHONZKY TRUCKING**, 3350 26th St. Apt A, San Francisco, CA 94110. Edmund V. Manzano, 3350 26th St. Apt A, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Edmund V. Manzano. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on June 16, 2008. **June 18, 25, July 2, 9, 2008. L#423801.**

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NOTICE OF SUMMONS (FAMILY LAW) CASE NUMBER: FLO5884. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **ROBERTA A> PARISH** for the summons of RESPONDENT **Jerome Ellis**. TO ALL INTERESTED PERSONS: Petitioner Roberta A. Parish, P.O. Box 155, Cedar Ridge, CA 95924 filed a petition with this court for a summons of respondent Jerome Ellis. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Filed June 4, 2008 in the Superior Court of the State of California, County of Nevada. Signed by D. Spindler, Deputy Clerk. **Jun 18, 25, July 2, 9, 2008. L#423805**

NOTICE OF SUMMONS. For the summons of RESPONDENT **ANTONIO BERTUCCI**. TO ALL INTERESTED PERSONS: Anyone knowing the whereabouts of the heirs or successors of ANTONIO BERTUCCI, please contact Michael Montalbano, Atty., 71128 Hwy. 59 Suite 102, Abita Springs, LA 70420, (985)867-5688. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to respond. **Jun 19, 25, July 2, 9, 2008. L#423803**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF KIMBERLY WATTS for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: KIMBERLY LASHAY WATTS. Proposed Name: **KIMBERLY LASHAY RUSKER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room- 218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **June 18, 25, July 2, 9, 2008. L#423806**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545037. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF William Patrick Bretzer-Yee for change of name. TO ALL INTERESTED PERSONS: Petitioner **WILLIAM PATRICK BRETZER-YEE** filed a petition with this court for a decree changing names as follows: Present Name: WILLIAM PATRICK BRETZER-YEE. Proposed Name: **WILLIAM PATRICK BRETZER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 15, 2008. Endorsed Filed, San Francisco County Superior Court of California on 5/15/08 by Gordon Park-Li, Clerk. Elias Bhira, Deputy Clerk. **June 4, 11, 18, 25, 2008. L#423605**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545083. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Brain Xavier Blake for change of name. TO ALL INTERESTED PERSONS: Petitioner **BRIAN XAVIER BLAKE** filed a petition with this court for a decree changing names as follows: Present Name: BRIAN XAVIER BLAKE. Proposed Name: **XAVIER BRIAN BLAKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 13, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 30, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 30, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **June 4, 11, 18, 25, 2008. L#423601**

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WENDY

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double team psychic dream

JUNE 18-24

Mercury goes direct June 19.

ARIES

March 21-April 19 Aries, this is one of those weeks where if you don't watch it, you'll be like a raging bull in the delicate china shops of life—your own and those around you. Get clear about what morals and ethics you want to abide by, and know that the choices you make now will influence your relationships later.

TAURUS

April 20-May 20 Life is offering you a veritable cornucopia of blessings, joys, and golden opportunities. But we fear your head is so jammed into the future (with all its scary what-ifs and worst case scenarios) that you might miss the gorgeousness of the here and now. Stay in the present.

GEMINI

May 21-June 21 We've been sleuthing around on your behalf, seeking the source of your suffering. We believe your pain can be traced to overstimulation and doubting your powerful intuition. Use this revelation to connect with the ass-kicking core of strength inside you, then get moving.

CANCER

June 22-July 22 It's going to be super hard to rein in your energy, but it would behoove you to do so. You're on the verge of plowing headfirst into some project or person, but we think it would be better to communicate your intentions clearly and with vulnerability before taking the plunge.

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

LEO

July 23-Aug. 22 You're ambitious and filled with bravery. Indeed, Leo, you're famous for shit like that. We know you're geared up to take your life to the next level, but if your courage isn't tempered with a smidgen of common sense (ideally learned from your recent history), you risk falling on your face. And who wants to see that?

VIRGO

Aug. 23-Sept. 22 Perhaps it's your ruling planet Mercury snapping back into line that has you so terribly heady this week. Your mind is issuing demands like an egomaniacal rock star with a ridiculous backstage rider. You don't need 25 bottles of Cristal — you need to allow your heart to influence your situation.

LIBRA

Sept. 23-Oct. 22 Guard against getting emotionally overwhelmed, Libra. It's the most likely thing to knock you off your center. Like it or not, you're wickedly sensitive to the energies of everyone around you. And right now some gnarly Neptune–Mars slapfests are beating on everyone. Watch out.

SCORPIO

Oct. 23-Nov. 21 Your three-point plan for emotional stability is as follows: stay in your body, no matter how inhospitable it may become; locate your emotional truth and act from it; and trust in the power of your own virility. Dealing with other people will be your primary challenge, so

use this guide to stay steady and strong.

SAGITTARIUS

Nov. 22-Dec. 21 Your mind is a pistol. To avoid harming yourself or others, keep the safety on by keeping both feet on the ground and not rushing to conclusions when you only have half the information. It's a great time to take action and head down a new path — just check your values and tread carefully.

CAPRICORN

Dec. 22-Jan. 19 There's anxiety in your life, Cap, but you need to move through it to get to the gleaming, powerful other side. Don't let fear bump you from the perfect path you're on, and take care to be gentle to your overtaxed heart. It's hard to let go of old ways, even when they're so stagnant they stink.

AQUARIUS

Jan. 20-Feb. 18 Be the slow-going tortoise, not the bounding bunny. You're about to embark on a new era of personal growth, and we'd like you to kick it off from a place of serene internal balance. Pay attention to worn out patterns around intimacy, connection, and pacing.

PISCES

Feb. 19-March 20 The stupidest thing you can do this week is sulk, mope, and pout. Watch that you're not projecting your anxieties onto your relationships or it will become a self-fulfilling prophecy. Then you'll lose the ability to locate what you love about the people in your life. Get it together. **SFBG**

Ink Well by Ben Tausig

"Shady Business" 6 18 08

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56					57					58			59	60
62				63				64	65					
66							67					68		
69							70					71		

Across

1. They're for drips
4. Slow pace
9. Good thing to break or kick, perhaps
14. Backup singer on "Midnight Train to Georgia"
15. Anne once involved with Ellen DeGeneres
16. Adhesive resin
17. Peaceful financial institution?
20. Portrayer of Sam Rothstein in "Casino"
21. None other than
22. Charlotte of "Diff'rent Strokes"
23. "Nineteen Eighty-Four" superpower
26. "Grand" ice cream brand
27. Buffalo cloverleaf?
31. Old-school hip-hop compliment
32. ____ Paulo
33. Light thing
37. Jacket fasteners
40. "Marketplace" ailer
42. Some of its strains are sickening
43. Japantown's Sundance ____ Cinemas
45. Director Hartley
47. Peachy
48. One who evaluates bodies back from the beach?
52. Leave at the altar
55. Act the clown
56. Praise in meter
57. Leave, in slang
58. Take a breather
62. Trainer in a herpetarium?
66. Reflex test sites
67. Alien
68. Bird ____
69. Popular Fender guitar, casually
70. Send to another lawyer
71. Succumb to gravity

Down

1. One might contain Meatloaf, Cream, and Brandy
2. Wretched
3. Blender alternative
4. Little angel
5. Drills again
6. Like roughly half the clues in a crossword: Abbr.
7. "Huh??"
8. Samosa legume
9. Sardonic laugh
10. Cop show alert: Abbr.
11. Get on

12. Common Pig Latin word
13. Nursery-goers
18. ____ Cong
19. Preschool state of affairs, often
24. "Animal Crack-Ups" host Thicke
25. "That man has my purse!"
26. Like many a Bollywood film
27. Game featured in a "Seinfeld" episode
28. Radius neighbor
29. Solid slice
30. Be outstanding
34. Super Mario Bros. character
35. Backup
36. Trip in the woods, say
38. Tap on the green
39. Cousin of mento and rocksteady
41. Hindu princess
44. "____ Shoes" (2005 Cameron Diaz movie)
46. Stops making, as a point
49. Something to work up
50. Infomercial device
51. Doing
52. Some bullies
53. Words of denial
54. Outcast, so to speak
57. Gag
59. Boobs
60. Sch. with a David Geffen School of Medicine
61. Bruiser
63. Samosa legume
64. Light, inexpensive ASUS laptop
65. Spot comment

Last week's solution

L	I	B	E	L		O	S	L	O		I	C	E	L
I	H	A	T	E		T	T	O	P		N	A	S	A
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U	S	A		R	V	S		G	O	D		J	E	N
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I	S	L	E	T		R	A	N	K		H	A	H	N
C	H	E	E	Z	Q	U	I	Z		P	U	R	E	E
L	E	A	N		I	D	V	E		A	R	E	A	S
E	N	D	S		D	Y	E	R		W	A	R	D	S

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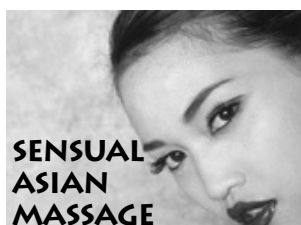
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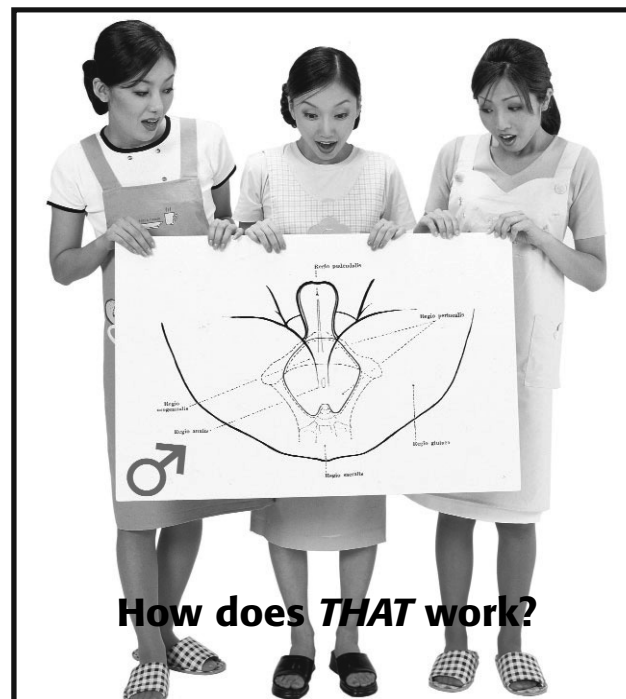
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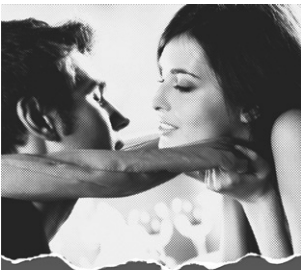
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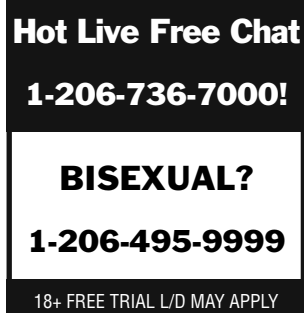
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By Andrea Nemerson
 > andrea@altsexcolumn.com

Dear Readers:

Have you ever read *Geek Love* (Random House, 1983) by Katherine Dunn? It's a love it/hate kind of thing that was very popular among a certain segment (now called "hipsters," I guess) and it begins, unforgettably, "When your mama was the geek, my dreamlets ... " Don't ask me why, but I'm having an apparently irresistible urge to call you, the readers, "my dreamlets" today. So:

My Dreamlets:

This is not good news, but neither is it as dismal as it might first appear. Have you heard the latest about human papillomavirus (warts) and throat cancer? Did it disappear with unseemly haste from such headlines as it made, or am I just overly sensitive to the way news that interests us (for some value of "us") never seems to get as much play as news that interests *them*?

It ought to come as no surprise that HPV can cause throat cancers if you use your throat receptively for sex, same as it does with cervixes and anuses (did you know that "What is the plural of anus?" is quite a popular topic of Webular discussion?). But it's only been in the past few years that researchers have established a clear link. What's even newer is the epidemiology: who is getting it and how. What we now know is that there has been an upsurge in throat cancers (6,000 cases a year and an annual increase of up to 10 percent in men younger than 60), and that most of the cases in these younger patients can be ascribed to HPV. Cancers caused by HPV can hang around for decades before making themselves known, and these recent cases are thought to have been incubating since as far back as the late 1960s and '70s. What else were people doing in the late '60s and '70s? What year did *Deep Throat* come out, again?

I have been known to roll my eyes at the idea that the boomers invented sex as we know it. "There are only so many possible combinations of body parts," I'll say. "Do you really think nobody thought to put that in their mouths until sometime after World War II?" It's actually true, though — as far as we can tell from what research we have — that oral sex became madly more common some time, yes, after World War II. Before that it was obviously well-known (and popularly blamed on the French), but it really wasn't ubiquitous, as it is now. And those who did indulge probably did so with far fewer partners. Especially during that one brief shining moment between the dawn of the sexual revolution and the appearance first of herpes and then of course, AIDS, people really did put that in their mouths a whole lot more than

they had previously. It seemed like a good idea at the time.

So OK, now what? Well, we have to admit that oral sex, especially on men, is not necessarily safe sex. And while this is not the first time that the blow job's sacred status as the Safe Hot Thing has been challenged, it is probably the most serious. Not only does HIV really not pass readily through oral sex, it is itself quite rare. HPV is as common as dirt.

So — panic? I think not yet. These new cancers are nowhere near as common as you'd expect if HPV infections just automatically turned into cancers 30 years after your sluttiest year at college. It's estimated that at least 50 percent of Americans have been infected at some point. The CDC itself uses that "at some point" to mean that many — indeed probably most — people infected at some point simply clear it from their systems at some other point. These people will not get cancer, and only a small percentage of the remaining, non-clearing cases will.

Meanwhile, you know that vaccine some people are agitating against giving to little girls — just in case the admission that one day they will be sexually active ends up making that day come sooner than they'd like? It doesn't only work on little girls. That's just the suggested target group right now, for a number of purely sociological reasons. It was extensively tested on young women and the maker, Merck, hopes to begin testing in males this year. If it works for men too, there's no reason we can't begin to eradicate the entire class: HPV-caused cancers of the throat, cervix, penis, anus, and other mucus-membraney places where people have been putting things.

Not that this is great news for people who have been infected, not cleared the infection, and could go on to develop cancer. We have no routine test yet. The pretty-good news seems to be that throat cancers caused by HPV are more curable than their non-HPV counterparts. And my advice, my dreamlets? Well, I really hate to say this, or even think it, but it may be time to start thinking about condoms, at least if we're planning to become raging blow-job queens anytime in the near future. I know! I'm sorry!

Love,
 Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

Andrea is also teaching two classes: "You've Really Got Your Hands Full" — a realistic look at having twins — at Birthways in Berkeley, and "Is There Sex After Motherhood?" at Day One Center in San Francisco and other venues.

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ATTRACTIVE SHF

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WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. ☎274570

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SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10"+, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

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SWF, 56, seeks a man, 35-60, to share frequent thoughts and good times. Enjoys stand up comedians and the smell of fresh air. ☎247003

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Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

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SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. ☎263705

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GERMAN-AMERICAN LADY

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goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. ☎281896

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Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

GOOD VALUES

Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. ☎281902

FRIENDLY BUT SHY

Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, nightclubs. Seeking male, 40-60, for casual dating. ☎281903

ONE GOOD WOMAN LEFT

Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. ☎281908

AMBITIOUS

Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. ☎281910

FRIENDSHIP FIRST

Nurturing, adaptable, sophisticated female, 50s, loves coffee shops, beaches, biking, watching television. Seeking similar man, 50s, for friendship or more. ☎281912

LOVES THE OUTDOORS

Single female, 60s, loves music, hiking, exercise, dancing, travel. Looking for male counterpart, 60s, for possible relationship. ☎281913

HI THERE!

SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. ☎280728

› men seeking women

READY?

SM, 37, looking for an older woman to get together with. Maybe you can teach me some new things in bed. I'm always willing to learn. ☎281991

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Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

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SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. ☎205562

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Easygoing SWM, 59, 6'3", 185lbs, sincere and caring, enjoys movies, walks, American history, country music, football, museum and more. Seeking compatible lady to share a little love and happiness. ☎252601

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SWM, 24, Leo, N/S, seeks woman, 18-36, for fun, friendship, and more. Get back to me! ☎257635

TAKE A CHANCE!

SBM, 40, 5'10", brown eyes, employed, smoker, seeks BF, 30-35, N/S, for friendship or more. ☎258333

TAKE A CHANCE ON ME

SHM, 30, 5'8", average build, N/S, seeks fun HF, 20-35, N/S, for friendship first. Let's talk! ☎259326

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎775819

DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

FIRST TIME DOING THIS

Single gentleman, likes golf, traveling, volleyball. Seeking a nice, caring woman, 50s, for dating first and maybe leading to serious relationship. ☎280730

SHY & SOPHISTICATED

Clean-cut, compassionate man, 30s, likes surfing, dancing, travel, hiking, dining, biking. Seeking SF, 30-49, for possible relationship. ☎281895

› men seeking men

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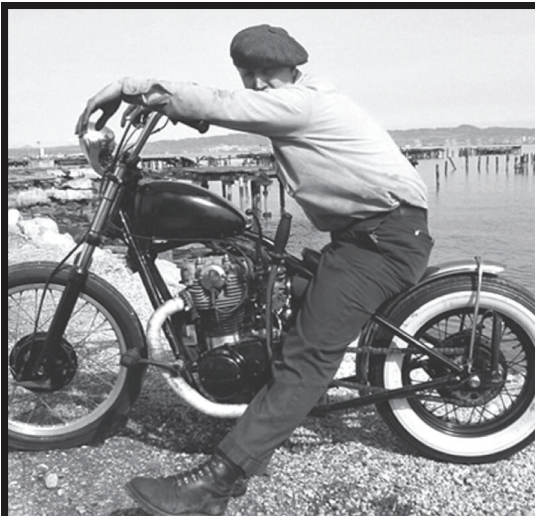
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